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PARAMOUNT PRESS BOOK COLLECTION

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PARAMOUNT PRESS BOOK COLLECTION

Volume 8 : December 1918, January-February 1919;

Index Number 1

Sporting Life

Scheduled Release Date: **1 Dec 1918**



How To Advertise
MAURICE TOURNEUR'S
"SPORTING LIFE"
A Paramount-Artcraft Special



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PRODUCTION CUTS AND MATS
FOR
"SPORTING LIFE"



ISSUED IN SETS OF TEN, CONSISTING OF
Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
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Reduced as Shown Above.

Always Obtainable at Your Exchange.



EXHIBITOR'S PRESS BOOK

Charles Kenmore Ulrich, Editor

PRESS
STORIES



AD CUTS
and MATS



Prime Facts About Maurice Tourneur's "Sporting Life"

MAURICE TOURNEUR, PRODUCER

THERE are few more talented or better known motion picture directors than Maurice Tourneur, who is famous as "the man who put 'Sporting Life' on the screen." Mr. Tourneur is a Frenchman of rare attainments and an artist of reputation. An actor and stage director in Paris for years, he was among the first men identified with the stage to employ his talents in the field of the silent drama. As a director associated with the Famous Players-Lasky Corporation, Mr. Tourneur made numerous cinema productions all of which were as artistic as they were successful. Chief among his pictures was his remarkable screen interpretation of Maurice Maeterlinck's "The Blue Bird," one of the finest creations ever issued under the Artcraft trademark. He directed Elsie Ferguson in "Barbary Sheep," "The Rise of Jennie Cushing," "Rose of the World" and "A Dolls House," Mary Pickford in "The Poor Little Rich Girl," and Marguerite Clark in "Prunella." Mr. Tourneur has mastered the history of costumes and decorations, studied the principles of light and optics and he is an undisputed authority in his field. Some months ago Mr. Tourneur decided to produce motion pictures of the highest class on his own account and "Sporting Life" is his first offering. That it is a splendid artistic creation is admitted by press and public alike and that it is a precursor of more brilliant productions to come, cannot be disputed.

THE AUTHORS

THE authors of "Sporting Life," the famous Drury Lane melodrama, which scored so notable a success in London and in this country some twenty years ago, were Cecil Raleigh and Seymour Hicks, two celebrated English playwrights who wrote numerous stage successes. "Sporting Life" was produced in London, October 18, 1897. While their melodrama left little to be desired, it is admitted that the screen version is even more satisfying.

THE SCENARIST

THE screen version of "Sporting Life" was made by Winthrop Kelley, a well known and talented scenarist who has many excellent picture successes to his credit. His facile hand has visualized for the public scenes and characters which will be long remembered by all who see this sterling production.

A POWERFUL STORY

HARASSED by debt, John, Earl of Woodstock, conceives two plans by which he may make his fortune and regain his financial standing. A thorough sportsman, he is interested in boxing and he wagers huge sums on Joe Lee, a gypsy boxer, and upon his horse, Lady Love, to win the Derby. His sworn enemy, De Carteret, determines to ruin the Earl by frustrating both chances open to him to become wealthy. He forces his wife Olive to attempt to make Joe Lee cease training for his ring fight. Kitty Cavanagh, daughter of the Earl's head trainer, loves Lee not wisely but too well, and when Olive begins to draw Lee into her toils, she runs away to London where she attempts suicide by jumping into the Thames. Olive arranges to have Lee drugged by Kitty's father just as he steps into the ring and this plan might have succeeded in ruining the Earl had he not entered the ring himself and

fought a winning battle to a victorious finish. De Carteret then decides to steal Lady Love and thereby disqualify the Earl at the Derby and to render this doubly sure, he causes the Earl to be kidnapped and held a prisoner aboard an old ferry boat. Norah Cavanagh, the fiancée of the Earl, learns of the kidnapping of the Earl and his horse and she sets the machinery in operation by which both are rescued in time for the great race which Lady Love wins despite the fact that the mare is nearly left at the post. De Carteret is ruined while the Earl's fortune is restored. All ends happily for the Earl and Norah, and while Lee makes amends to Kitty, the former celebrate their nuptials.

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SPECIAL FEATURE ARTICLE

For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Story on Maurice Tourneur or on "Sporting Life"

A PARAMOUNT-ARTCRAFT SPECIAL PICTURE



Maurice Tourneur, Famous Motion Picture Director, Has Given Many Superb Masterpieces to the Screen

His First Offering as an Independent Producer is "Sporting Life," a Fine Picturization of a Famous Drury Lane Melodrama—Has had Many Successes

MAURICE TOURNEUR, who recently launched his own motion picture producing company, the first offering of which is a magnificent picturization of "Sporting Life" a famous old Drury Lane melodrama which was all the rage twenty years ago, is widely known for his ambitious screen offerings. This is his twenty-eighth American production, many of these now ranking as famous screen classics.

Mr. Tourneur was identified with the Eclair and other French motion picture concerns for many years prior to his appearance in this country on May 1, 1914. He served as director for the World Film Company for a brief period and later joined the Paramount and Artcraft producing forces. In his forty-six months in the United States, Mr. Tourneur averaged one production for every six weeks, a record made by no other director in the field of the silent drama.

Mr. Tourneur produced "The Whip," based upon a celebrated old English melodrama, and he is also responsible for "The Blue Bird," a superb picturization for Artcraft of Maurice Maeterlinck's famous allegorical masterpiece. He directed many of Elsie Ferguson's picture successes, and "The

Poor Little Rich Girl," one of Mary Pickford's most celebrated picture stories. He also made Clara Kimball Young's adaptation of "Trilby" and he was the discoverer of Vivian Martin, one of the best known of Paramount stars.

Mr. Tourneur was a painter, an actor, and a musician of repute before he finally took up the art of making pictures as his life's work. He believes that the star system is a fallacy and that a group of carefully picked screen players, each of high ability, is likely to please film fans most and tend to elevate the art. For this reason, he says, he picked for the cast of "Sporting Life," players of ability, each cut out for a distinct character type, the result being a charming performance from the standpoint of art.

That Mr. Tourneur's judgment was sound, was demonstrated when "Sporting Life" was presented at the Rivoli theatre, New York, on September 15, 1918. It scored one of the biggest successes of the screen year.

The newspaper comments of the New York critics were unanimous that Mr. Tourneur has launched himself as a producer with an unquestioned hit.

"Few motion picture directors equal, and fewer surpass, Maurice

Tourneur in the art of making scenes for the screen," said the New York Times. "By this work he stands out prominently, even among the small group of exceptional men who appreciate the peculiar powers of the camera and know how to employ them in the production of a photoplay. Once more, and in some ways more than ever, he has revealed his creative genius in 'Sporting Life,' the featured film at the Rivoli Theatre this week. Mr. Tourneur has not faltered before any of the big, comprehensive scenes, such as those of the prize-fight and the Derby race, while in the little incidents also he has done not only the obvious and expected, but the surprising.

"The spectators were drawn into the excitement of the play's episodes, applauding and exclaiming at the succession of climaxes, as people do only when they are thrilled by a sense of participation in what they see or hear. It is a remarkable picture."

"Sporting Life" will be presented for the first time in this city at the theatre next That it will prove a superior drawing card is undoubted and already much interest in the production is evident among the clientele of that playhouse.

CAST AND STORY OF "SPORTING LIFE"

For Use of Exhibitors in Their House Organs or for General Publicity

A PARAMOUNT-ARTCRAFT SPECIAL PICTURE

Maurice Tourneur's Great Paramount-Artcraft Special Picture, "Sporting Life" is a Screen Classic

Production is a Picturization of the famous Drury Lane Melodrama Which Was All the Rage Twenty Years Ago and Which Deals With Sporting Life in England

LORD WOODSTOCK, a young British sportsman who has inherited a vast entailed estate but little ready money, finds himself in great financial difficulties. He owns a racing stable and among his horses is Lady Love, and convinced that the mare will win the Derby, he stakes all the money he is able to raise, upon the animal. As a preliminary to the race, the Earl also wagers large sums upon Joe Lee, a fighter, who is loved by Kitty Cavanagh, daughter of his head trainer.

The Earl loves Norah Cavanagh, a sister of Kitty's, and he publicly announces their engagement. Malet de Carteret, a man about town, has sworn to ruin the Earl and he prevails upon his wife Olive to enmesh Lee in her coils and to cause him to throw the fight. Lee loves Kitty Cavanagh and she has loved him not wisely but too well. When Kitty observes that Lee is infatuated with Olive, she runs away to London and jumps into the Thames, but is rescued and taken to a hospital where she is rejoined by Norah and her father.

"SPORTING LIFE"

The Cast

John, Earl of Woodstock	Ralph Graves
Joe Lee.....	Warner Richmond
Miles Cavanagh	Charles Eldridge
Malet de Carteret..	Charles Craig
Straker	Henry West
Norah Cavanagh	Constance Binney
Kitty Cavanagh....	Fair Binney
Olive de Carteret	Willette Kershaw

Meanwhile, Olive and her husband scheme to dope Lee just before he enters the ring. They inform Cavanagh of Lee's conduct toward Kitty and the aged man consents to give doped liquor to Lee. The dose is too strong however and Lee collapses just as he steps into the ring. Lord Woodstock prevents an adverse decision on his bets by entering the ring himself and after a gruelling battle, he knocks out his adversary and wins the fight, and, incidentally, pockets thousands of pounds wagered by de Carteret.

De Carteret in revenge plans to steal Lady Love and prevent Earl Woodstock from entering her in the Derby. There is a skillful substitution of horses in a London fog and Lady Love is hidden in a basement. Norah learns of the incident and with the aid of a jockey succeeds in rescuing the animal. Meanwhile, Lord Woodstock has been enticed to a gypsy camp where he is overpowered by de Carteret's agents and carried a prisoner to an old ferry boat.

After vainly attempting to strangle Olive for her perfidy, Lee is seized with remorse and he recues Lord Woodstock after a fierce fight with thugs. They motor to Epsom at breakneck speed where, meanwhile, Norah is vainly seeking to have Lady Love entered for the Derby. De Carteret spreads the report that Lord Woodstock is dead and he makes heavy wagers. But the Earl appears just as the horses line up for the race, enters Lady Love and is rewarded with success when Lady Love wins and nets him a big fortune.

The Earl and Norah are happily married while Lee makes amends to Kitty. De Carteret is ruined and Lord Woodstock refuses to prosecute the man and his wife for their criminality.

PRESS REVIEW

To be sent to the Newspapers Immediately After the First Showing of
"Sporting Life."

A PARAMOUNT-ARTCRAFT SPECIAL PICTURE

Maurice Tourneur's Superb Picture Production of "Sporting Life" Scores an Enormous Hit Everywhere

Picturization of Famous Drury Lane Melodrama by Master Director Proves an Artistic Delight to Large and Enthusiastic Audiences at Local Theatre

THE first photoplay produced by Maurice Tourneur, the famous director, under his own management and by his own producing organization, was shown for the first time in this city at the theatre yesterday. It was "Sporting Life," a superb picturization of the famous Drury Lane melodrama which has held the stage in this country and in England for more than twenty years. The photoplay was admirably produced and it scored an instantaneous and decisive hit.

The scenes of the photoplay are located in England. Harassed by debt, John, Earl of Woodstock, conceives two plans by which he may regain his financial standing and make a fortune. A thorough sportsman, he is interested in boxing and he wagers huge sums on Joe Lee, a gypsy boxer, and upon his horse, Lady Love, to win the Derby. His sworn enemy, De Carteret, determines to ruin the Earl by frustrating both chances open to him to become wealthy.

He forces his wife Olive to attempt to make Joe Lee cease training for his ring fight. Kitty

Cavanagh, daughter of the Earl's head trainer, loves Lee not wisely but too well, and when Olive begins to draw Lee into her toils, she runs away to London where she attempts suicide. Olive arranges to have Lee drugged by Kitty's father just as he steps into the ring and this plan might have succeeded in ruining the Earl had he not entered the ring himself and fought a winning battle to a victorious finish.

De Carteret then decides to steal Lady Love and thereby disqualify the Earl at the Derby, and to render this doubly sure, he causes the Earl to be kidnapped and held a prisoner aboard an old ferry boat. Norah Cavanagh, the fiancée of the Earl, learns of the kidnapping of the Earl and his horse and she sets the machinery in operation by which both are rescued in time for the great race which Lady Love wins despite the fact that the mare is nearly left at the post. De Carteret is ruined while the Earl's fortune is restored. All ends happily for the Earl and Norah, and while Lee makes amends to Kitty, the former celebrate their nuptials.

The photoplay is filled with stirring action from start to finish,

and there are numerous splendidly photographed scenes. It teems with suspensive interest, the villains being constantly foiled at the eleventh hour. Excellent views are shown of the Earl of Woodstock's country estate, the Gypsy camp, racing stables, tally-hos, the National Sporting Club of London and last, a genuine picture of the famous English Derby at Epsom.

Ralph Graves as the Earl of Woodstock was excellent. Constance Binney as Norah Cavanagh, and Fair Binney as Kitty, proved delightful in their portrayals. Willette Kershaw, as Olive de Carteret, wife of the arch villain of the story, was eminently artistic in her arduous characterization. The exacting role of Malet de Carteret was capitably delineated by Charles Craig, while Warner Richmond as Joe Lee, a prize fighter, proved quite acceptable.

It may safely be said that this photoplay, which has been so well done as to make you forget everything as you follow the fortunes of the principals in the story, will be hailed as one of the finest pictures produced in this country in many years. Great credit is due Mr. Tourneur for the good taste he has displayed in the presentation.

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a single seated machine.
'In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
h St. to 42d St.
THEATRE EIGHTH AVE.
AT 40TH ST.
—The Beast of Berlin"
SEA EIGHTH AVENUE
AT 25TH STREET.
Secret," with ELLA HALL.
ats "THE OTHER WOMAN."
OPERA HOUSE 8th Ave.
& 23d St.
r—"The Beast of Berlin"
AT THE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
Continuous 1 to 11:
M in "ROUGH & READY."
ave., 15c. Including war tax.
GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
RADY in "THE TRAP."
THE WOMAN IN THE WEB."

EST SIDE
St. to 86th St.
THE BROADWAY AND
THEATRE 77TH STREET.
kawa. "Honor of His House."
in "Riders of the Night."
THEATRE 8TH AVENUE
AT 44TH STREET.
RDEN, "The Splendid Sinner"

WEST SIDE
St. to 125th St.
BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"
MAN 36 Cathedral Parkway.
3 to 11 P. M.
VET, in "Lest We Forget"
116th St. & 5th Ave.
SUBMARINE EYE."
THE WOMAN IN THE WEB."

116TH ST. & 5TH AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."
NINGSIDE 8th Avenue at
116th Street.
aston Forbes-Robertson
asks and Faces."
EST 99th & Columbus Ave.
Cont. 11:20 to 11 P. M.
NETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 152D STREET.
Phillips in "The Risky Road"
COMEDY 3754 3d Ave.
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STORY COMEDY
Westchester Av. & 161st St.
DANCE TALMADGE
THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENOE"
THEATRE, 4048 Third Av.
iscalle in "Madame Who?"
RASCENT 168TH STREET
& BOSTON ROAD
APLIN in 'Chase Me, Charlie'
LOVE in "The Cross Bearer"

y Heights Section
BANY ST. JOHN'S PL. &
ALBANY AVE.
iscalle in "Within the Cup"
A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section
RIUM 1295 Fulton Street.
Continuous 1 to 11 P.M.
AM FARNUM
IN
"MISERABLES"
MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

RIVOLI

Monument Square



He is a young English Earl, muscles softened by riotous living. His opponent, a hardened veteran of the prize ring. But save your pity till you see the big scrap itself in this stupendous Drury Lane melodrama!

MAURICE TOURNEUR PRESENTS

"SPORTING LIFE"

A Paramount-Artcraft Special
Directed by MAURICE TOURNEUR

Also Paramount-Bray Pictograph
"Bobby Bumps and The Speckled Death"
Paramount-Arbuckle Comedy, "The Sheriff"
Latest News Weeklies

UP AND DOWN
BROADWAY

In and Out
of the
Film Studio

BELOW 14TH

NEW STAND EAST B
& MARIE
Mrs. Vernon Castle, "Hilffest Mystery"
"His Old-Fashioned Oad" & Alice
ORPHEUM 126 Seco
FRANK KEENAN in "LOA
4th Epls. "THE WOMAN IN
ST. MARKS 133 Se
CARLILE BLACKWELL in
OUT." "THE EAGLE'S
WINDSOR THEATRE 41
GAIL KANE in "THE LAY
Epls. 15 "THE MYSTERY

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AMERICAN MOVIES
Francis X. Bushman & B
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SUNSHINE 141 E. F
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WACO 118 Riv
Elsie Ferguson, "The So

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in "THE T
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in "THE PU
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ROCKAWAY B

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FAR ROCKAWAY

COLUMB
MAE MARSH, 'The Face

Stuyvesant Heights

COLONIAL BROAD
ROCKAWAY
BILIE BURKE in "Eve's

DECATUR Broadwa
Cont. 1.3
"The Kaiser—The Beast

HALSEY THEATRE Hal
Cont.
Henry B. Walthall in "Hande
USUAL VAUDEVILL

IMPERIAL THEA. Halsey &
Cont. 1.3
Margery Wilson in "Flames

Ridgewood Secti

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of
"Sporting Life"

A PARAMOUNT-ARTCRAFT SPECIAL PICTURE

"SPORTING LIFE" IS BASED ON FAMOUS OLD ENGLISH PLAY

Maurice Tourneur's Photoplay
Exciting and Filled
With Thrills

SHOWING a phase of English life that under the stress of the war may never be seen again, "Sporting Life," Maurice Tourneur's splendid picturization of the famous Drury Lane melodrama which scored so heavily two decades or more ago, is one of the greatest motion picture spectacles produced in this country in many years. "Sporting Life" will be shown at the theatre next

The scenario by Winthrop Kelley departs from the original play mainly in the elaboration of detail. The general outline is not disturbed, the plot concerning itself with Lord Woodstock's winning of the Derby with his mare Lady Love, and his stepping into the ring to take the place of an "unknown" pugilist whom he had backed heavily and who had been drugged through the agency of Olive de Carteret, the vamp, at the instigation of her husband, who is Lord Woodstock's deadly enemy. The story has to do with the attempt of de Carteret to ruin Lord Woodstock.

The romantic element is provided by the Earl who is in love with the daughter of his chief trainer. Her sister loves Joe Lee, a prize fighter, not wisely but too well, and when she attempts suicide, her father on learning the truth, becomes the willing tool of Mrs. de Carteret in doping Lee just as he is to step into the ring. Lord Woodstock takes his place and not only wins the fight but thousands of pounds as well.

The production is a notable one from every angle, while the support is exceptionally good. The principals in the cast are Ralph Graves, Warner Richmond, Charles Craig, Constance and Fair Binney and Willette Kershaw.

THRILLING PRIZE FIGHT IS STAGED IN "SPORTING LIFE"

One of Many Interesting Scenes
Shown in Tourneur's
Big Picture

ONE of the most exciting ring battles ever shown in any motion picture is that in which Lord Woodstock fights a victorious battle himself after the man he had wagered upon had been drugged by his enemies. This is one of numerous thrilling scenes in Maurice Tourneur's fine picturization of "Sporting Life," the famous English melodrama, which will be shown at the theatre next

John, Earl of Woodstock, is a young British nobleman who is harassed by debt. He is a thorough sportsman and when Joe Lee, a gypsy prize fighter is matched, Lord Woodstock bets every dollar he can raise on him. But Woodstock has a powerful enemy who causes Lee to be doped by the father of the girl he had wronged and Woodstock, in order to save his wagers, enters the ring himself and fights a victorious battle.

It also develops that Lord Woodstock has backed his mare, Lady Love, to win the Derby and to best him, his enemy gets into action again and has Lady Love stolen. Then, to clinch his villainy, he kidnaps Woodstock and circulates the report that he is dead. Both master and horse are rescued in time and when Lady Love wins the Derby, Woodstock cashes in to the tune of many thousands of pounds.

The picture is one of unusual thrill and expectancy. The love element is provided by Lord Woodstock who loves Norah Cavanagh, a daughter of his chief trainer and when he gets into trouble with ruin staring him in the face, Norah saves him. The photoplay was produced under the direction of Mr. Tourneur and the results have been highly effective.

LIKE MELODRAMA? "SPORTING LIFE" WILL PLEASE YOU

Maurice Tourneur's Big Picture
Production is Clever and
Artistic

DO you like melodrama? The real old Drury Lane brand filled to the brim with stirring action, suspense and genuine thrill? Who doesn't? If you do, you should not fail to see "Sporting Life," Maurice Tourneur's superb picturization of the famous Drury Lane success of twenty years ago which will be shown at the theatre next

Just as in the days when the vivid melodramas thrilled young and old alike, the picturizations of the more famous of these thrillers, is rousing popular interest to a high degree of intensity. When Mr. Tourneur began work on "Sporting Life" as his first offering as an independent producer, he gave orders that no expense should be spared to make the photoplay a distinct work of art, and that his wisdom was appreciated by the public was demonstrated on its presentation in a New York theatre on September 15, 1918, when it was acclaimed one of the best photoproductions made in years.

Aside from the interest of the story, the scenes of "Sporting Life" are unusually massive and interesting. These include a gypsy camp, a prize ring contest in the National Sporting Club in London, a racing stable, a battle on a dismantled ferry boat, the rescue of a stolen horse from the cellar of a tenement, and finally, a view of the Derby at Epsom, showing the King's box.

The various characterizations are in highly capable hands. The cast includes Ralph Graves, Warner Richmond, Charles Eldridge, Charles Craig, Henry West, Constance and Fair Binney and Willette Kershaw.

MAURICE TOURNEUR A FAMOUS DIRECTOR

His Photoplay "Sporting Life"
Thrilling Offering

MAURICE TOURNEUR, famous motion picture director, whose first independent offering, "Sporting Life," a picturization of the famous Drury Lane melodrama of the same name, which will be presented at the theatre next, is a firm believer in incidental music and at ceteras to create the proper atmosphere for screen productions.

"I like the creepy music to herald the approach of the villain," he said recently. "I love the sob stuff strains to indicate the sad moments of the heroine. I would like to create the good old unsophisticated spirit which prevailed in the good old Drury Lane melodrama days. It is a curious fact that Drury Lane theatre in London, the home of de lux melodrama and pantomimes, is now devoted to motion pictures. This indicates the power of the screen which is now superseding stage productions all over the world."

"Sporting Life" is a thrilling photoplay and every role in it is interpreted by a player of stellar importance. The principals are Ralph Graves, Warner Richmond, Charles Craig, Constance and Fair Binney and Willette Kershaw.

A Strong Melodrama

ONE of the strongest photoplays seen in this city in years is "Sporting Life," the first independent offering of Maurice Tourneur, the famous film director, which is being shown to crowded houses at the theatre this week. It is a splendid picturization of a famous Drury Lane melodrama and there is not a dull moment throughout the action. The story is heart appealing and the players are of the best.

FRIDAY UNLUCKY? NO! SAYS TOURNEUR

Producer Began Work That Day
on "Sporting Life."

THE bugaboo that Friday is an unlucky day, does not alarm Maurice Tourneur, producer of "Sporting Life," the great Paramount-Artcraft special picture which is to be exhibited at the Theatre next The picture was begun by Mr. Tourneur on Friday, its biggest scenes were photographed on Friday, it was finished on Friday and when it was presented for the first time in public at the Rivoli Theatre, New York, on September 15, 1918, it proved to be one of the biggest successes the screen has ever known.

There are many thrilling incidents in the story of this superb adaptation of the great Drury Lane melodrama which has held the stage for more than twenty years. Chief among these are a prize fight in the National Sporting Club of London and a reproduction of Derby day at Epsom. The story has to do with John, Earl of Woodstock, who battles against odds to regain his lost financial position by backing two great sporting events, and whose efforts are nearly balked by an inveterate and unscrupulous enemy. The various roles are excellently portrayed by prominent screen artists.

A Famous Stage Success

THE great photoplay "Sporting Life" produced by Maurice Tourneur, which is being shown at the theatre this week, is a superb Paramount-Artcraft special picture. It is an adaptation of the famous Drury Lane melodrama and there isn't a dull moment from start to finish. The scenes of the prize fight in the National Sporting Club of London and the Derby are much admired, while the story is thrilling and heart appealing.

DERBY IS FEATURE OF "SPORTING LIFE"

Many Other Thrilling Scenes in
Big Production

CHIEF among the big features that make "Sporting Life" so notable a photoplay, is a scene showing the English Derby at Epsom Downs. "Sporting Life" is an adaptation by Maurice Tourneur of the celebrated Drury Lane melodrama of the same name which was produced in 1897 and which has held the stage periodically ever since. It will be shown at the theatre next

The story deals with a young British nobleman who seeks to rehabilitate his fortunes, which are at a low ebb. He is a thorough sportsman and he backs a prize fighter, and his own mare Lady Love, to win the Derby. Both events are carried through successfully, but not without serious difficulties laid in the young sportsman's path by a relentless enemy. There is a charming love story which holds much suspensive interest.

The story is an excellent one and from every standpoint, "Sporting Life" is a most notable production. The principals in the cast include Ralph Graves, Warner Richmond, Charles Craig, Constance and Fair Binney, and Willette Kershaw.

Splendid Photoplay

THE verdict of the patrons of the theatre where "Sporting Life," the great Paramount-Artcraft special picture is on view this week, is that it "is a splendid photoplay." It was produced by Maurice Tourneur on a lavish scale and it has all the elements that go for success. The scenes have been splendidly produced, while the story itself is on a high order of excellence.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"SPORTING LIFE"

A Paramount-Artcraft Special

OBTAINABLE

AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheet
Rotogravure one-sheet
Twenty four-sheet stand

Photos

8 8x10-black-and-white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

DEPARTMENT OF ADVERTISING AND PUBLICITY

FAMOUS PLAYERS—LASKY CORPORATION

487 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

For the Exploitation of "Sporting Life"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Madam:-

On October 18, 1897, there was produced in . . . London a melodrama which since that date has become celebrated as one of the strongest plays of sporting life in the annals of the stage. This melodrama was "Sporting Life", a picturization of which by Maurice Tourneur, the famous motion picture director, will be shown at our theatre next

This photoplay, which is a Paramount-Artcraft special picture, has been produced on a lavish scale and it is the first produced by Mr. Tourneur as an independent producer. It was acquired by the Famous Players-Lasky Corporation immediately after its successful presentation in New York in September, 1918.

The story of the picture deals with the fortunes of an impoverished British nobleman who is a thorough sportsman and who wins love and wealth against almost insuperable odds. The scenes of the photoplay include views of the National Sporting Club of London, Epsom Downs on Derby day and many others, all of which add to the suspensive interest of a most captivating story.

The various roles are interpreted by well known screen players. It is safe to say that this picture will mark an epoch in the history of our theatre. Trusting you will be present at the premier presentation, we beg to remain,

Yours sincerely,

Manager.

MAIL CAMPAIGN

For the Exploitation of "Sporting Life"

Mail at least one of these Post-Cards to your Patrons.

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

The name of Maurice Tourneur is famous as that of one of the leading motion picture directors in the country. Mr. Tourneur's first photoplay produced under his own management is "Sporting Life", a picturization of the famous Drury Lane melodrama of the same name, and it will be shown at our theatre on next. Please don't miss it.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

The announcement that Maurice Tourneur's superb photoplay "Sporting Life" is to be shown at our theatre next, has created a sensation among our clientele. This sterling photoplay is all the rage in the East and we unhesitatingly recommend it to your favorable attention.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

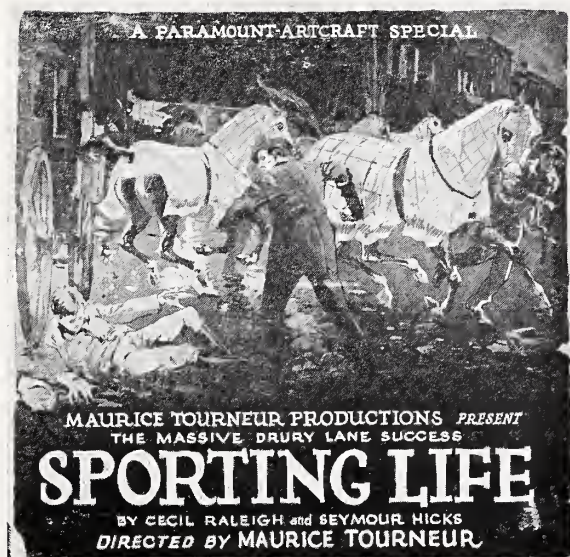
DEAR MADAM:

We are pleased to inform you (lest you have forgotten) that "Sporting Life", the great Paramount-Artcraft special picture produced by Maurice Tourneur, one of the most famous motion picture directors in the country, will be the attraction at our playhouse today. We urge you to come early if you desire to have good seats.

Yours sincerely,

Manager _____

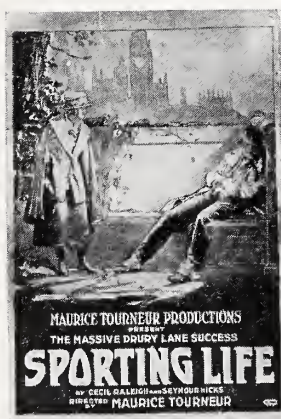
ADVERTISING POSTERS AND SLIDE FOR "SPORTING LIFE"



Six Sheet



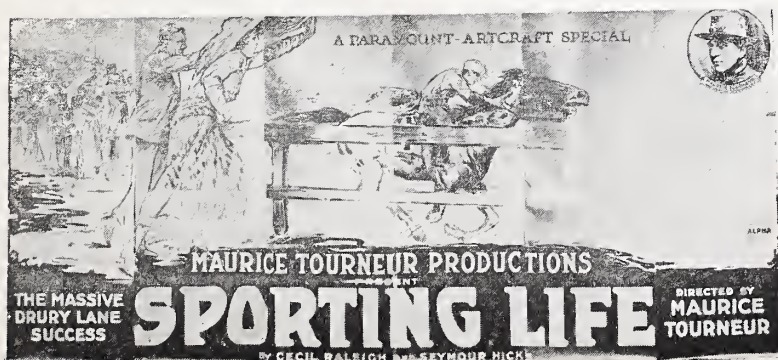
Three Sheet



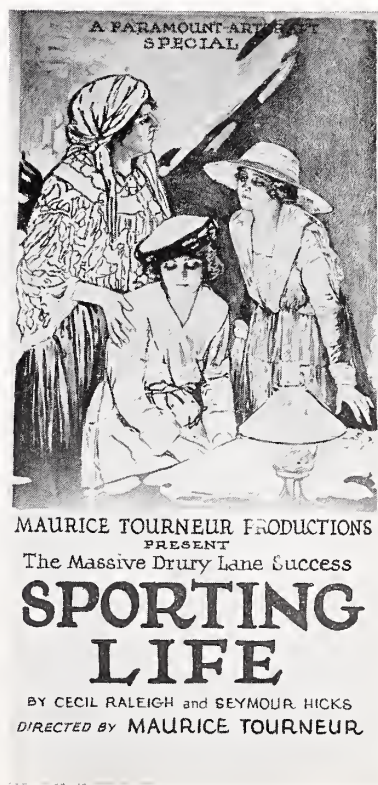
One Sheet



One Sheet



Twenty-four Sheet



Three Sheet



PAULINE FREDERICK....."RESURRECTION"
ENID BENNET... "THE BIGGEST SHOW ON EARTH"
SESSUE HAYAKAWA.... "THE WHITE MAN'S LAW"
JACK PICKFORD..... "MILE-A-MINUTE KENDALL"
DOROTHY DALTON.. "THE MATING OF MARCELLA"
MARGUERITE CLARK "PRUNELLA"
CHARLES RAY "HIS OWN HOME TOWN"
WALLACE REID..... "BELIEVE ME, XANTIPPE"
BLACKTON'S "MISSING"
LINA CAVALIERI..... "LOVE'S CONQUEST"
VIVIAN MARTIN..... "VIVETTE"
PAULINE FREDERICK... "HER FINAL RECKONING"
SESSUE HAYAKAWA..... "THE BRAVEST WAY"
WALLACE REID..... "THE FIREFLY OF FRANCE"
ENID BENNETT "A DESERT WOOING"



MARY PICKFORD "M'LISS"
WM. S. HART..... "SELFISH YATES"
DOUGLAS FAIRBANKS..... "MR. FIX-IT"
CECIL B. DE MILLE'S..... "OLD WIVES FOR NEW"
ELSIE FERGUSON "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS..... "SAY, YOUNG FELLOW"
GEORGE M. COHAN... "HIT THE TRAIL, HOLLIDAY"



How To Advertise ELSIE FERGUSON

in
"Under The Greenwood Tree"

An ARTCRAFT Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PRODUCTION CUTS AND MATS

"Under The Greenwood Tree"



ISSUED IN SETS OF TEN, CONSISTING OF
 Top Row—Two Three-Column Cuts and Mats.
 Centre Row—Three Two-Column Cuts and Mats.
 Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above.

Always Obtainable at Your Exchange.



Charles Kenmore Ulrich, Editor

PRESS
STORIESFAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CLARA B. DE MELLE Genl. Mgr.AD CUTS
and MATS

Facts Regarding Elsie Ferguson's Artcraft Picture "Under the Greenwood Tree"

ELSIE FERGUSON, THE STAR

ONE of the foremost actresses in the field of the silent drama is Elsie Ferguson. Beautiful, talented, graceful and charming, Miss Ferguson is in every way delightful in her portrayals. To enumerate her screen successes since her entrance in the motion picture field a little more than a year ago, would tax the limitations of space herein, but it is sufficient to say that each successive picture served only to augment the number of her admirers all over the country. Her recent success, "Heart of the Wilds," attracted much attention everywhere, and her portrayal of the role of Jen Galbraith in that picture, has added vastly to her fame as an artist of the highest class. In her latest vehicle, "Under the Greenwood Tree," Miss Ferguson has a delightful characterization, that of a jaded society girl of great wealth who takes up the simple life to live as a gypsy until in the course of her adventures she meets the man of her heart and finds love and contentment. The admirers of Miss Ferguson, it may be said *entre nous*, have a pleasant hour in prospect during the presentation of this splendid screen romance.

THE AUTHOR

THE author of "Under the Greenwood Tree" is Henry V. Esmond, an actor and playwright of England whose work has become internationally famous. He wrote "Under the Greenwood Tree" in 1907 and it was produced in London in that year and was presented for many months with great success. It was shown at the Garrick Theatre, New York, on December 25, 1908, with Maxine Elliott in the stellar role. The play was presented in the leading cities of the country with gratifying results.

THE SCENARIST

THE work of adapting "Under the Greenwood Tree" for the screen, was intrusted to Adrian Gil-Spear, a scenarist of prominence and talent. Mr. Gil-Spear has adapted numerous photoplays, and all have met with unusual success. His latest work doubtless will rank as among his best.

THE STORY

MARY HAMILTON is the possessor of several millions of pounds of British money. She wearies of society and longs for the simple life. She induces Peggy Ingledew, her secretary, to become her partner in a scheme to buy a horse and caravan from gypsies and accompany her to the New Forest to lead the simple life. Wearing old clothes and cooking her own food, Mary has a delightful time of it until the gypsies from whom she purchased her outfit seek to extort more money out of her. She stands them off with a revolver. Sir Kenneth Graham, one of her numerous admirers, comes to her camp, meets Peggy and falls in love with her. Jack Hutton, owner of the ground Mary is encamped upon, decides to get rid of the gypsies and with several henchmen goes to Mary's caravan with the view of forcing her off the place. When Jack sees Mary in her gypsy garb, he is entranced. She invites him to dine with her and he is puzzled to observe that her table is weighted down with *sevres china*, cut glass and silver. She tells him that she has stolen it from a great house in Park Lane, and he makes up his mind to reform this beautiful but pilfering young woman. When Jack leaves the camp, the revengeful gypsies cap-

ture Mary and loot the caravan. Jack returns unexpectedly and attacks the gypsies who beat him insensible. Mary cares for him throughout the night and in gratitude Jack asks her to become his wife. She appears in a handsome gown and shyly confesses that she got the garment from the same house in Park Lane, whereupon Jack is dumbfounded and refuses to marry her in her stolen finery. She confesses the truth at length and both are happy in their mutual love.

THE SUPPORT

MISS FERGUSON is splendidly supported in her new photoplay. Her leading man is Eugene O'Brien, one of the best known actors in the country. Others in a highly capable cast include Edward Burns, Mildred Havens, John Ardizoni, Robert Milach, Robert Vivian, Charles Craig, Henry Warwick and James Fury.

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SPECIAL FEATURE ARTICLE

For Use of Exhibitors in Their House Organs or of Editors Desiring
Special Story on Elsie Ferguson or "Under the Greenwood Tree"

AN ARTCRAFT PICTURE



Elsie Ferguson, Beautiful Artcraft Star, is Popular With an Unusually Large Following of Admirers

Well Known for Years as An Actress of Exceptional Ability, She Has an Unbroken Record of Screen Successes

RECOGNIZED as one of the leading actresses of the country, Elsie Ferguson, the ever popular Artcraft star has an enormously large following of picture fans. Miss Ferguson long has been a conspicuous stage favorite, and her entrance into the field of the silent drama was the signal for enthusiasm on the part of the critics, and adulation by the public.

Miss Ferguson soon demonstrated her superior screen ability and one success after another was scored by her. From "Barbary Sheep," her first photoplay, to "Heart of the Wilds," her recent success, she has scored repeatedly as an actress of versatile talents possessed by few. In her latest Artcraft picture, "Under the Greenwood Tree" which will be shown at the theatre next, she has a role of such sweetness and charm, that it doubtless will be acclaimed as one of the most artistic of her career.

Conceded by many to be the most beautiful woman of the speaking stage, Miss Ferguson is one of the last among the famous artists of the drama to become associated with the motion picture art. She is truly representative of the high-class American drama and her popularity both in this country and abroad is entirely in keeping with her great histrionic talent.

Miss Ferguson's first appearance on the stage was at the Madison Square Theatre in New York,

the city of her birth. Among her early portrayals were those in "The Liberty Belles," "Miss Dolly Dollars," "The Girl From Kay's," "The Two Schools," "The New Clown" and "The Second Fiddle."

Her initial appearance abroad was with Lawrence D'Orsay as Ella Seaford in "The Earl of Pawtucket," at the Playhouse, London. A tour of America followed in "Pierre of the Plains," "The Battle," "The Traveling Salesman" and other well known stage successes. In "Such a Little Queen" Miss Ferguson scored a pronounced success in the title role at the Empire Theatre, New York. Her most recent triumphs were "Shirley Kay," "Arizona," "Rosedale" and "Primrose."

When approached by the Famous Players-Lasky Corporation, handling the productions of the most famous stars in film-dom, Miss Ferguson decided that she would devote her future activities to the high-class film play. Her initial motion picture vehicle,

"Barbary Sheep," produced by that master director Maurice Tourneur, offered an admirable selection in which to present her great capabilities. An adaptation from Robert Hichen's greatest seller since "The Garden of Allah," this book afforded an ideal subject. Her best plays include "The Rise of Jennie Cushing" and "Rose of the World," "The Danger Mark," "The Doll's House," "Heart of the Wilds," and others.



Elsie Ferguson

CAST AND STORY OF "UNDER THE GREENWOOD TREE"

For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Elsie Ferguson's New Photoplay
AN ARTCRAFT PICTURE

Elsie Ferguson's Picture "Under the Greenwood Tree", a Picturization of Famous Stage Success

*Story is a Delightful One And Affords Beautiful Artcraft Star with One of the
Finest Roles of Her Successful Screen Career*

MARY HAMILTON, an orphan and mistress of several millions of pounds, wearies of society and its multitudinous obligations, and longs for the simple life. Against the advice of her secretary, Peggy Ingledew, whom she makes a partner to the scheme, she bids farewell to her suitors, buys from gypsies a horse and caravan, stacks it with fruit and tinned goods, and goes to the New Forest to live a back-to-nature life.

Wearing old clothes and cooking her own food, Mary is gloriously happy. She refuses to read her letters which are forwarded to her, and leads a care-free existence. The gypsies from whom she purchased her outfit, regret their easy bargain and seek to hornswoggle her out of more money. Armed with a revolver, she holds them at bay and they leave in anger, vowing that she has not heard the last from them.

Sir Kenneth Graham, one of her admirers, whom she has invited to spend a week-end in her camp, arrives and garbed as he is in fashionable clothes, he presents an incongruous appearance. Peggy, who has a soft spot in her heart for Sir Kenneth, supplies him with a suit of worn out corduroys which she has found and he ruefully puts it on. About this time, Jack Hutton, who owns the ground Mary is encamped upon, gives orders to run the gypsies off the place and he personally takes charge of the eviction. Sir Kenneth is ignominiously haled off to jail by two gamekeepers.

With other gamekeepers, Jack enters Mary's camp and seeing Mary in her gypsy garb, stands spellbound. She begs him not to remove her from her camp and

"UNDER THE GREENWOOD TREE"

The Cast

Mary Hamilton...Elsie Ferguson
Jack Hutton....Eugene O'Brien
Sir Kenneth Graham
Edward Burns
Peggy Ingledew..Mildred Havens
Karl.....John Ardizoni
Pete.....Robert Milach
Griggs.....Robert Vivian
Hurrell Hutton....Charles Craig
Earl of Hexham..Henry Warwick
Sinclair.....James Fury

he assures her she may stay as long as she desires. Both realize that the whole course of their lives has changed. When he leaves, Mary prepares for his return by decorating the trees with Chinese lanterns and spreading a feast upon the grass, served on Sevres china and massive Queen Anne silver. Sir Kenneth, wearying of his imprisonment, gets word to Mary and Peggy, and the latter, who loves him ardently, rushes to his rescue.

When Jack, on his return, marvels at the china and silver, Mary mischievously tells him that she has stolen it from a great house in Park Lane. Jack is horrified and she invents a story that the lobsters they are eating, have been supplied by his gypsy rival. He realizes that the girl needs to be saved from her environment and he decides to martyr himself by asking her to become his wife. She readily consents and they separate with the understanding that the nuptials are to be celebrated the following day.

When Jack leaves the camp,

the gypsies make Mary their prisoner and loot the van. Jack returns unexpectedly and grasping the situation in an instant, he battles with the gypsies and is beaten insensible. The gypsies become alarmed and make their escape just as Peggy and Sir Kenneth appear on the scene. They liberate Mary who has been tied to a tree and Mary in turn cares for Jack, whom she treats to a dose of laudanum in order that she may watch over him during the night. Peggy sleeps in an emergency tent while Sir Kenneth, who has proposed marriage to Peggy and been accepted, spends the night in disgust at a neighboring inn.

On regaining his senses the next morning, Jack is delighted to see Mary who is caring for him. He believes her people attacked him and he is more than ever resolved to marry her so that she may be transported to and reclaimed in a new and more wholesome environment. Mary agrees to an immediate wedding, but Jack protests that her gypsy garments will not do, whereupon she shyly confesses that she has a rich costume which she had taken with the china and silver from the Park Lane mansion. Jack stands aghast at such wickedness and refuses to marry a woman garbed in stolen finery.

Convinced that her joke has gone far enough, Mary confesses all to Jack and when she tells him she has an income of fifty thousand pounds a year, he is ready to believe anything. He finally realizes that he has won a rich prize indeed, and he promises her that they will return later and take the van which had brought them so much happiness.

ADVANCE PRESS STORIES

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Elsie Ferguson's New Photoplay "Under the Greenwood Tree"

AN ARTCRAFT PICTURE

WOMAN OF WEALTH QUITS SOCIETY TO LIVE SIMPLE LIFE

Charming Portrayal of Elsie Ferguson in "Under the Greenwood Tree"

MARY HAMILTON, young, beautiful, mistress of several millions of pounds and one of the most charming members of London society, disappeared mysteriously a few days ago. It was at first believed that she may have been abducted, but according to the statement of Sir Kenneth Graham, a suitor for Miss Hamilton's hand, the missing young woman is living the life of a gypsy in the New Forest.

This was the tenor of the items which were published in the big London newspapers at the time Miss Hamilton disappeared. No further particulars regarding the young woman could be obtained, but it was whispered that she was disgusted with society and had made up her mind to live the simple life. What followed is revealed in the new Artcraft photoplay, "Under the Greenwood Tree," starring Elsie Ferguson, which will be shown at the theatre next

Following Miss Hamilton's flight to New Forest, where she became a gypsy and lived in a caravan, she had trouble with the gypsies themselves and later Jack Hutton, owner of the forest, gave orders that every gypsy on the place should be driven away. Miss Hamilton was ordered to quit her camping place, but when Jack sees her, he instantly falls in love with her. How this romance ends forms a captivating story which is charmingly revealed in the picture.

Miss Ferguson is capably supported in this picture, her leading man being Eugene O'Brien, a popular actor and for many years well known on the legitimate stage. The picture was adapted for the screen by Adrian Gil-Spear and directed by Emile Chautard.

EUGENE O'BRIEN IS ELSIE FERGUSON'S NEW LEADING MAN

Plays Opposite Artcraft Star in "Under the Greenwood Tree"

EUGENE O'BRIEN, a well known actor, is Elsie Ferguson's new leading man and he will be seen here for the first time in Artcraft pictures in her latest picture "Under the Greenwood Tree" at the theatre next

Mr. O'Brien has probably appeared with more prominent stars both on the stage and screen, than any other leading man in motion pictures. Among his most successful portrayals on the stage were in the chief supporting parts in "The Thief," with Margaret Illington, "Little Duchess," with Elsie Janis, "Brown of Harvard," with Henry Woodruff, "The Builder of Bridges," with Kyrle Bellew, "Mid Channel" with Ethel Barrymore, "Mme. Rosita," with Fritzi Scheff, "The Million," with Irene Fenwick, "The Case of Becky" with Frances Starr, "Governor's Lady," with Gladys Hanson and Emma Dunn, "Kitty McKay," "Country Cousin," etc.

In motion pictures Mr. O'Brien made his first appearance opposite Mary Pickford in "Poor Little Peppina." He later again played lead to Mary in "Rebecca of Sunnybrook Farm." His engagement following closely upon the signing of Niles Welch and other players under long term contracts, is in accordance with the Famous Players-Lasky Corporation's policy. Only players of established talents and popularity are being signed for such engagements, artists who have displayed exceptional ability, that is in keeping with the general standard of Paramount and Artcraft Pictures.

ELSIE FERGUSON'S NEW PICTURE BASED ON STAGE SUCCESS

"Under the Greenwood Tree" Was First Produced in London in 1907

THE policy of Artcraft to picture leading stage successes and novels, has met with unequivocal success. When "Under the Greenwood Tree" was selected for Elsie Ferguson, the beautiful Artcraft star, it was readily conceded that it afforded Miss Ferguson one of the finest portrayals of her screen career.

"Under the Greenwood Tree" which will be shown at the Theatre next, is based upon a play written by Henry V. Esmond, a leading actor and playwright of London. The play was produced in that city in 1907 and on December 25, 1908, it was staged at the Garrick theatre in New York with Maxine Elliott in the stellar role. The play scored a big hit and later toured the country with splendid results artistically and financially.

The story of "Under the Greenwood Tree" deals with a young English woman of great wealth and high social position, who becomes disgusted with social life and vanities and yearns for the simple life. She accordingly quits her station and goes to the New Forest where she lives the life of a gypsy until by a queer combination of circumstances, humorous and dramatic, she meets the man of her choice and under the spell of love finds that happiness and contentment which wealth alone could not insure.

Miss Ferguson is finely supported by competent players, her leading man being Eugene O'Brien, a young actor of prominence in the profession. The play was adapted for the screen by Adrian Gil-Spear and the director was Emile Chautard.

REAL GYPSIES IN THIS PHOTOPLAY

"Under the Greenwood Tree" Is Superior Production

WHEN Emile Chautard, director of Elsie Ferguson's latest Artcraft starring vehicle, "Under the Greenwood Tree" which will be shown at the theatre next, began the production of that photoplay, he was in urgent need of a band of real gypsies. Mr. Chautard believes in realism in picture producing and when he needs pirates, burglars or barmaids in a photoplay, he insists upon having the real thing every time.

So when the story of "Under the Greenwood Tree" called for a bunch of gypsies, he went out in search of them. In the hills of northern New Jersey tribes of gypsies may be found and Mr. Chautard started out in his motor car in search of them. In the woods above Suffern, he encountered a band of picturesque gypsies one of whom approached him with extended arms.

It then developed that Mr. Chautard had met this same gypsy in Hungary twenty-five years ago and the latter was proud to introduce the director to his fellows, particularly as Mr. Chautard spoke their language. The entire band was engaged and all appear in Miss Ferguson's new photoplay. The support headed by Eugene O'Brien is excellent.

Delightful Picture

ELSIE FERGUSON'S new Artcraft picture, "Under the Greenwood Tree" which is on view at the theatre this week is a delightful photoplay in every respect. The picture has been admirably produced and the story is one of intense interest. Miss Ferguson is finely supported by a competent cast of screen players.

IF YOU HAD WEALTH WOULD IT TIRE YOU?

Elsie Ferguson Answers This in "Under the Greenwood Tree"

IF you had millions of dollars and occupied a high social station would you tire of it all and return to the simple life? Would your weariness compel you to don gypsy garb and live in a caravan like a nomad of the desert? These questions are answered by the heroine in "Under the Greenwood Tree," Elsie Ferguson's new Artcraft picture which will be shown at the Theatre next

Miss Ferguson has a delightful role in this captivating photoplay. She is seen as Mary Hamilton, a rich young woman living in England who tires of the fripperies of fashion and vanities of society and longs for the simple life. So she buys a gypsy's caravan and with a woman associate, she goes into the woods and finds complete happiness in forgetting the duties enforced upon her by society.

But Mary finds there is a void in her heart until she meets the man sent by fate to be her mate. Jack Hutton is a clever chap and he is in every sense an ideal man. The road to love is open to both and it is no wonder that Cupid's darts flew thick and fast once they walk it hand in hand. They have some delightful adventures and all ends happily. Miss Ferguson's leading man is Eugene O'Brien.

Filled With Action

FROM the standpoint of rapid action, Elsie Ferguson's latest Artcraft picture, "Under the Greenwood Tree," which is being displayed at the Theatre this week, is one of the best seen at Manager..... popular playhouse this season. It is a delightful photoplay and may be seen again and again with profit. The support is highly adequate.

NEW FILM BASED ON FAMOUS PLAY

"Under the Greenwood Tree" Work of H. V. Esmond

HENRY V. ESMOND, a prominent actor and playwright, wrote numerous plays which proved highly successful in England and in this country. Among these was "Under the Greenwood Tree," which was produced in London in 1907, scoring a great triumph. In the following year Maxine Elliott, the famous actress-manager presented it at the Garrick Theatre in New York with eminently satisfactory results.

The play was found to be exceptionally adapted for the use of Elsie Ferguson and it accordingly was picturized by Adrian Gil-Spear for that famous Artcraft star. The photoplay will be presented for the first time in this city at the theatre next, and Manager..... is preparing to handle record crowds.

The story of "Under the Greenwood Tree" is a splendid one and provides Miss Ferguson with a captivating role, that of a jaded English society woman of vast wealth who, longing for the simple life, buys a gypsy outfit and lives in the woods alone with her secretary, a romantic young woman. The simple life is well enough until she meets a young Englishman who, under the impression that she is a real gypsy, woos and wins her. Her leading man is Eugene O'Brien, an actor of reputation.

Worthwhile Photoplay

A photoplay that is well worth one's while to see, is Elsie Ferguson's latest Artcraft starring vehicle, "Under the Greenwood Tree" that is the bill at the theatre this week. The story is a charming one and the various scenes are both thrilling and humorous. The support is highly satisfactory.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"UNDER THE GREENWOOD TREE"

An ARTCRAFT Picture

OBTAINABLE

AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheet
Rotogravure one-sheet
Twenty four-sheet stand

Photos

8 8x10-black-and-white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

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Three two-column
Two three-column

Stock Cuts and Mats of Star

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Three two-column
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FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

DEPARTMENT OF ADVERTISING AND PUBLICITY

FAMOUS PLAYERS—LASKY CORPORATION

487 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

For the Exploitation of "Under the Greenwood Tree"

Artcraft Theatre

SHERMAN SQUARE

LENOXTOWN MO

TEL LENOX 209



Dear Madam:-

It affords us sincere pleasure to announce that Elsie Ferguson, the beautiful and popular star in Artcraft pictures, will be the attraction at our theatre next, when her latest starring vehicle, "Under the Greenwood Tree" will be presented.

This is a charming picture, the story dealing with the adventure of a jaded English society girl of vast wealth who deserts her high social circles to take up the simple life of a gypsy in a forest. All goes well until a young man appears and then--well, it would be unfair to you to reveal what happens after that.

Miss Ferguson is delightfully supported in this superior picture. It was directed by Emile Chautard and the adaptation was made by Adrian Gil-Spear from the famous London stage play of the same name written by Henry V. Esmond. We think it quite needless to remind you that you must come early if you desire the best available seats.

Yours sincerely,

.
Manager.

MAIL CAMPAIGN

For the Exploitation of "Under the Greenwood Tree"

Mail at least one of these Post-Cards to your Patrons.

ADVANCE

POST
CARD

No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

It may interest you perhaps, to learn that Miss Elsie Ferguson, the beautiful Artcraft star, will be seen in her newest photoplay, "Under the Greenwood Tree," at this theatre on next.

This is a splendid picture, magnificently produced and in every respect fully up to the high Artcraft standard.

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

We are pleased to announce that "Under the Greenwood Tree" the latest Artcraft photoplay starring beautiful Elsie Ferguson, will be the attraction at our theatre next

We assure you that this display will be one of the most notable of the season at our theatre, and we believe you will enjoy it.

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

We beg to remind you that Elsie Ferguson's latest Artcraft picture "Under the Greenwood Tree" will be the feature of the bill at this theatre today.

We assure you that this superb picture is one of the most artistic of the season and that if you fail to see it, you will miss a delightful treat.

Yours sincerely,

Manager _____

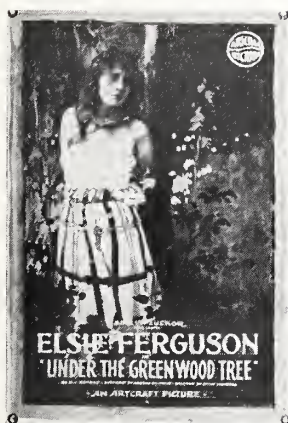
ADVERTISING POSTERS AND SLIDE FOR "Under The Greenwood Tree"



Six Sheet



Three Sheet



One Sheet



One Sheet



Twenty-four Sheet



Three Sheet

Current Paramount and Artcraft Pictures in the Order of Their Release

August

CHARLES RAY.....A NINE O'CLOCK TOWN
DOUGLAS FAIRBANKS.....BOUND IN MOROCCO
D. W. GRIFFITH'S.....THE GREAT LOVE
PAULINE FREDERICK.....FEDORA
WILLIAM S. HART ... RIDDLE GAWNE
BILLIE BURKE.....IN PURSUIT OF POLLY
DOROTHY DALTON.. GREEN EYES
CECIL B. DE MILLE'S.....TILL I COME BACK TO YOU
ENID BENNETT.....THE MARRIAGE RING

September

J. BARRYMORE.....ON THE QUIET
E. FERGUSON.....HEART OF THE WILDS
WALLACE REID.....THE SOURCE
E. CLAYTON.....THE GIRL WHO CAME BACK
PARAMOUNT-ARTCRAFT SPECIAL...THE HUN WITHIN
LILA LEE.....THE CRUISE OF THE MAKE-BELIEVES
D. FAIRBANKS.....HE COMES UP SMILING
M. CLARK.....OUT OF A CLEAR SKY
D. DALTON.....VIVE LA FRANCE
FRED STONE.....THE GOAT
SHIRLEY MASON.....COME ON IN
VIVIAN MARTIN.....HER COUNTRY FIRST
M. PICKFORD.....JOHNNA ENLISTS
CHARLES RAY.....THE LAW OF THE NORTH
ENID BENNETT.....COALS OF FIRE

Success Series (Re-Issues) for September

MARY PICKFORD.....THE EAGLE'S MATE
M. CLARK.....WILDFLOWER
SPECIAL.....THE GIRL OF THE GOLDEN WEST
P. FREDERICK.....ZAZA
G. FARRAR.....CARMEN

PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 3

Fuss and Feathers

Scheduled Release Date: 1 Dec 1918



How To Advertise
ENID BENNETT

in
“FUSS AND FEATHERS”

Presented and Supervised by Thomas H. Ince

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION
A. DOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

Enid Bennett in "Fuss and Feathers"



So I have found you at last.
This H. Inc. presents ENID BENNETT in "Fuss and Feathers"
A Paramount Picture



Throw up your hands
This H. Inc. presents ENID BENNETT in "Fuss and Feathers"
A Paramount Picture



This H. Inc. presents ENID BENNETT in "Fuss and Feathers"
A Paramount Picture



A decent regard for the proprieties
This H. Inc. presents ENID BENNETT in "Fuss and Feathers"
A Paramount Picture



"I could tear your eyes out!"
This H. Inc. presents ENID BENNETT in "Fuss and Feathers"
A Paramount Picture



This H. Inc. presents ENID BENNETT in "Fuss and Feathers"
A Paramount Picture



This H. Inc. presents ENID BENNETT in "Fuss and Feathers"
A Paramount Picture



This H. Inc. presents ENID BENNETT in "Fuss and Feathers"
A Paramount Picture



This H. Inc. presents ENID BENNETT in "Fuss and Feathers"
A Paramount Picture



This H. Inc. presents ENID BENNETT in "Fuss and Feathers"
A Paramount Picture

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PRESS
STORIES



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Some Pertinent Facts Regarding Enid Bennett and Her New Photoplay "Fuss and Feathers"

ENID BENNETT, THE STAR.

WHEN Thomas H. Ince discovered Enid Bennett and made her one of his stars in Paramount pictures, he contributed an important chapter to the annals of the American screen. Incidentally also, he performed a distinct service in behalf of the amusement loving public of this and other countries, for he introduced to them an artist of exceptional ability and personal charm. Miss Bennett's success was instantaneous and her screen portrayals rank as among the most delightful with which the public is familiar. She endeared herself to a rapidly growing clientele by her captivating characterizations in such Ince-Paramount photoplays as "The Biggest Show on Earth," "A Desert Wooing," "The Vamp," "The Marriage Ring" and "When Do We Eat?" in all of which she evinced talents of the highest order. But now, in "Fuss and Feathers," her latest starring vehicle, she has a unique role, that of an uncouth and untutored girl of the mining camps, and if I am not mistaken, it will accentuate her fame for artistry and add immeasurably to her popularity as one of the most capable and delightful cinema artists in this country.

JULIEN JOSEPHSON,
AUTHOR.

JULIEN JOSEPHSON, author of "Fuss and Feathers," is one of the cleverest and most successful scenarists in the country. He has written numerous successful motion picture stories, but in none of them has he displayed more virile talents than in this charming photoplay which introduces Enid Bennett to her admirers in a new and delightful role.

FRED NIBLO, DIRECTOR.

FRED NIBLO, husband of Enid Bennett, directed "Fuss and Feathers" with happy results. Mr. Niblo is an experienced man in his craft as he proved by his direction of "The Marriage Ring" and "When Do We Eat?" in both of which Enid Bennett was the star. Mr. Niblo is said to have displayed his directorial talents most vigorously in his latest production made under the supervision of Thomas H. Ince.

A CHARMING STORY

SUSIE BALDWIN is the untutored daughter of Pete Baldwin, an old prospector living in the mining camp of Starveout. After many years of keen disappointments, Baldwin strikes it rich and he goes with Susie to San Francisco at the request of Martin Ledyard, a mining promoter, to arrange for the sale of his claim. Susie and her father dine at the Ledyard home where Mrs. Ledyard plainly shows her contempt for the couple because of their roughness of manner. Angered by the woman's sneers, Susie drags her father out of the Ledyard home and resolves to become educated. She employs J. Wells Stanton, an unscrupulous but polished rascal, to teach her the manners of polite society. Robert Ledyard, son of the promoter, comes home after being expelled from college for minor infractions of the college rules, and is driven away by his angered father to earn his own living. Stanton and Baldwin have a disagreement which results in Stanton's dismissal, and meeting young Ledyard, he knocks him out with a blackjack and robs him. Susie and her father find him in the roadway and take him home. He gives an assumed name and accepts the position of tutor made vacant by the dismissal of Stanton. He falls in love with Susie and one day he is recognized by a neighbor who notifies his parents of his whereabouts. They rush to the Baldwin home to "save him" from the wiles of Susie and arrive just as Stanton enters the house for the purpose of cracking the Baldwin safe.

Young Ledyard discovers Stanton in the library and the latter is about to shoot the young man when Susie prevents murder by shooting Stanton in the arm. Explanations with the Ledyards follow and when Susie kisses Mrs. Ledyard, a reconciliation ensues and all ends happily.

- STRONG SUPPORT.

MISS BENNETT has been provided with excellent support in this picture by Mr. Ince. Douglas MacLean, a popular player, is leading man, while the villain is Robert McKim, one of the best heavies in the field of the silent drama. Other prominent players in the cast are John P. Lockney, Charles French and Sylvia Ashton.

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THE UNIVERSITY OF CHICAGO
THE UNIVERSITY OF CHICAGO

SPECIAL FEATURE STORY

For Use of Exhibitors in Their House Organs or of Editors Who Desire Special Stories on Enid Bennett or "Fuss and Feathers."

A Paramount Picture

Enid Bennett, Thomas H. Ince Paramount Star, Discusses Her Great Role in "Fuss and Feathers"

One of the Hardest Things She Ever Did, She Avers Was to Act like an Untutored and Uncouth Girl of the Mining Camps in Her Latest Photoplay.

THERE are some difficult things to do, even for a trained motion picture actress like Enid Bennett, the charming Thomas H. Ince star in Paramount pictures. One of them is to play the part of an uncouth and untutored girl of the mining camps, when the artist who portrays it is herself highly refined, cultured, polished and dainty. But inasmuch as it is all in a day's work, even Miss Bennett discarded her resentment for the moment and the result is another artistic achievement of which she may well feel proud.

In her latest photoplay, "Fuss and Feathers," which will be shown at the..... theatre next, Miss Bennett appears as a rough girl of a mining camp, the uncouth daughter of a prospector. When her father strikes it rich, she goes to San Francisco to be "edicated and have her manners manicured." So she has adventures of an interesting character, but since they lead her to love and happiness and prove that her heart is made of refined gold, she has no regrets.

"I think one of the hardest things I ever had to do," said Enid Bennett recently, "was to try to act like an uncouth and untutored girl of the mining camps in Mr. Ince's new picture 'Fuss and Feathers.'"

"One might think it easy to lay aside all idea of 'manners' and eat with a knife, talk with one's mouth full, and in various other ways offend the canons of good taste. But it was far from easy. You can't imagine the trouble I had to keep from cutting my mouth when I ate with a knife. And the peas would roll off. No wonder someone suggested

that corrugated knives should be provided for those who adhere to this mode of propelling food from plate to lips.

"You see, I had to avoid any semblance of an education, had to be as crude as could be—and yet, not make my mistakes over-evident—to the extent of being offensive. But we got through and I really think it was pretty good. At least so they tell me.

"I think we have a wonderful cast in this picture and you've no idea how much that means to a leading player. No one of us can stand alone. The right kind of support is absolutely essential, as well as direction that is intelligent, and scenic equipment that is accurate.

"I think all my Paramount friends will like 'Fuss and Feathers' because it is a human story with a lot of good fun and an example of how snobbishness is sometimes given a blow between the eyes. Mr. Ince supervised the picture which Mr. Niblo directed, and I think it is one of the best I have ever made."

Miss Bennett's views were shared by all who witnessed the production and they report that

it is one of the most pleasing pictures of the day. The author is Julien Josephson, one of the most successful scenarists and magazine fiction writers in the country.

Fred Niblo who directed his wife in this picture is a director of great talent, though it is only within the last year that he transferred his affections from the stage to the screen. His direction of Miss Bennett in several pictures proves his skill and in "Fuss and Feathers," he is said to have done a splendid piece of work.



Enid Bennett

CAST AND STORY OF "FUSS AND FEATHERS"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Enid Bennett's New Photoplay.

A Paramount Picture

Enid Bennett's New Starring Vehicle, "Fuss and Feathers," Charming Story for Beautiful Paramount Star

Popular Thomas H. Ince Star Appears as Rough Uncouth Girl, the Daughter of a Prospector, who Strikes it Rich and Who Meets With Unusual Adventures.

PETE BALDWIN, a veteran prospector, lives with his daughter, Susie, a pretty little uncouth optimist, in the mining camp of Starveout, suddenly strikes it rich, and Martin Ledyard, president of the Atlas Mining Corporation in San Francisco, decides to buy Baldwin's claim and requests him to come to San Francisco.

Ledyard meanwhile hears that his son, Robert, has been expelled from college. When Robert reaches his home, he is coldly informed that he must reform or starve to death. In other words, he must go to work. Robert protests as he and work are strangers, but the stern father is unrelenting. Mrs. Ledyard slips a roll of bills into her son's hands and he leaves the parental home.

Baldwin and Susie reach San Francisco too late, however, to find Ledyard at his office. He sends for them to come to his home and they are invited to dine. Baldwin's uncouth manners excite disgust in Mrs. Ledyard who plainly shows her resentment, whereupon Susie indignantly leaves the house, dragging her protesting father with her. Susie decides to hire someone who "is sharp on eatin' and fancy manners" and the person chosen to conduct Susie and her father through the mazes of etiquette, is J. Wells Stanton, a crook, whose wife is "High-brow Flora," a confidence woman de lux.

All goes well with the quarantine until Pete and Stanton quarrel, this ending in Stanton being

"FUSS AND FEATHERS"

The Cast

Susie Baldwin... Enid Bennett
Robert Ledyard
Douglas MacLean
Pete Baldwin, a Miner
John P. Lockney
Martin Ledyard, a Mining
President... Charles French
Mrs. Ledyard, his Wife
Sylvia Ashton
J. Wells Stanton, a Crook
Robert McKim

hurled off a front porch by the angry miner. Stanton and Flora take their indignant departure and on the roadway they find young Ledyard, who has taken to drink to drown his youthful sorrows. Stanton entices him to a lonely spot and with the aid of a blackjack, possesses himself of Robert's bankroll and beats it. Pete and Susie, while motoring, find the unconscious young man and take him home, Susie caring for him with tender solicitude.

When Robert revives the next morning, he gives Pete an assumed name and intimates that he is in need of work. Susie engages him as her social instructor, and he is nothing loth to accept after he has furtively scanned her face and found it lovely. He writes to his parents telling them that he is earning his own livelihood, but declines

to give his address. Meanwhile, Stanton and Flora, whose fortunes are at a low ebb, decide to rob the safe in the Baldwin home. Robert and Susie are telling each other of their love in the library when they are observed by a woman next door who recognizes Robert. Believing him to be in some sort of danger, she telephones to the Ledyards who hasten to the Baldwin home in their automobile, arriving just as Stanton is beginning his safe cracking operations.

Instantly the house is in an uproar, the Stanton's knocking at the door and loudly demanding admittance. Stanton retreats behind a curtain and is meditating a getaway through a window, but halts when he sees a policeman on guard. Susie, Robert and Baldwin hastily dress and go to the library. Susie admits the Ledyards who treat her with scant courtesy, but she responds in a highly dignified manner. Robert, who is watching events with amused smiles, backs against Stanton and the two grapple. Stanton attempts to use a revolver, but Susie, who has armed herself with a revolver, fires and wounds Stanton in the arm, rendering him hors de combat.

There is a general misunderstanding until Mrs. Ledyard learns that Susie has been the means of making a man of her son. She stands ashamed before the sympathetic girl who throws her arms about her future mother-in-law with impulsive forgiveness and affection. And so everything ends happily.

PRESS REVIEW OF "FUSS AND FEATHERS"

To Be Sent to the Newspapers Immediately After the First Display of
Enid Bennett's New Photoplay.

A Paramount Picture

Enid Bennett, Paramount Star, Proves an Artistic Delight in Her New Photoplay "Fuss and Feathers"

*A Thoroughly Consistent Story Splendidly Produced and Acted by Notable Screen
Artists, Make this Picture one of the Strongest in Miss. Bennett's Repertoire.*

THOSE who enjoy a thoroughly consistent story with any amount of action, a substantial plot and character delineation of the very highest order, will make no error in seeing "Fuss and Feathers," a new Thomas H. Ince-Paramount picture which was shown at the theatre yesterday, with beautiful Enid Bennett in the star role. The picture scored a decided hit.

The clash of caste enters rather prominently into the story and the final triumph of the girl, Susie, over the aristocratic lady who later is to become her mother-in-law, should please by its clever development.

The story concerns Susie Baldwin, the untutored daughter of Pete Baldwin, an old prospector living in the mining camp of Starve-out. After many years of keen disappointments, Baldwin strikes it rich and he goes with Susie to San Francisco, at the request of Martin Ledyard, a mining promoter, to arrange for the sale of his mining claim.

Susie and her father dine at the Ledyard home where Mrs. Ledyard shows her contempt for the couple because of their uncouthness of manner. Angered by the woman's sneers, Susie drags her father out of the Ledyard home and she resolves to become educated. She employs J. Wells Stanton, an unscrupulous but polished rascal, to teach her the manners of polite society.

Robert Ledyard, son of the promoter, comes home after being expelled from college for infractions of the college rules, and is sent away by his angered father to earn his own living. Stanton and Baldwin

have a disagreement which results in Stanton's dismissal, and meeting young Ledyard, he knocks him out with a blackjack and robs him. Susie and her father find him in the roadway and take him home. He given an assumed name and accepts the position of tutor made vacant by the dismissal of Stanton.

He falls in love with Susie and one day, is recognized by a neighbor who notifies his parents of his whereabouts. They rush to the Baldwin home to "save him" from the wiles of Susie and they arrive just as Stanton is cracking the Baldwin safe. Young Ledyard discovers Stanton as his parents enter the library and the latter is about to shoot the young man when Susie prevents murder by shooting Stanton in the arm. Explanations with the Ledyards follow and when Susie embraces Mrs. Ledyard, a reconciliation ensues and all ends happily.

To describe the charm of the various situations, the humor, the thrill and the novelty of the story, by Julien Josephson, would be difficult. It must be seen to be appreciated. Miss Bennett never had a better role nor did she ever give a

finer interpretation. Douglas MacLean was excellent as the son and the old miner was well done by John Lockney. Charles K. French was the wealthy man, Sylvia Ashton, his wife, and Robert McKim proved a remarkably convincing crook.

The combination of comedy and melodrama, with a touch of pathos here and there, renders the picture highly entertaining. Fred Niblo directed the picture, while Robert Newhard is responsible for some excellent photography.

Enid Bennett

A Close Up

By Morrie Ryskind

As naughty as the girls we see
In any comedy by Sennett:
And just as beautiful is she—
I speak, of course, of Enid Bennett.

Though I say "naughty," understand
She'd not do *anyone* an injury;
I mean she's young, good-looking, and,
Like Old New York, spicy and gingery.

Though ten below, or hot the day;
And be it clear or be it snowing—
I'll go to see my Enid play.
You bet I'll go: *she's got me going!*

RIVOLI

Monument Square



The girl's got the jump on somebody—that much is a cinch to see! But on whom? And on how many? Or is she herself a lady "Raffles"? Come and see.

THOMAS H. INCE PRESENTS

ENID BENNETT

in

"FUSS AND FEATHERS"

A Paramount Picture

Also

Paramount-Burton Holmes Travel-Picture, "Turbanned Tommies"

Paramount-Mack Sennett Comedy, "Yankee Doodle"

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an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the prop-
ellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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STRAND THEATRE



A rough miner sends his motherless daughter to the big city for "education." She falls plump into the hands of a clever gentleman crook—who has his own ideas of how a pretty girl should be "educated!" But Miss Hayseed stays straight and teaches Mister Crook a thing or two. Come and see her do it.

THOMAS H. INCE PRESENTS

ENID BENNETT
in
"FUSS AND FEATHERS"
A Paramount Picture

Also
Paramount-Burton Holmes
Travel-Picture
"Turbanned Tommies"
Paramount-Mack Sennett Comedy
"Yankee Doodle"
Latest News Weeklies

STRAND

Broadway at Main Street



"—and the cupboard was bare!"

Not a scrap of food, not a cent of money in the whole shack. No *honest* way for a girl to earn, in the wild mining camp! *What* does she do?

THOMAS H. INCE PRESENTS

ENID BENNETT
in
"FUSS AND FEATHERS"
A Paramount Picture

Also
Paramount-Burton Holmes Travel-Picture
"Turbanned Tommies"
Paramount-Mack Sennett Comedy
"Yankee Doodle"
Latest News Weeklies

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER.
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

To Be Sent to the Newspapers Prior to and During the Display of
Enid Bennett's New Photoplay, "Fuss and Feathers."

A Paramount Picture

ENID BENNETT HAS DELIGHTFUL ROLE IN "FUSS AND FEATHERS"

Dainty Paramount Star Seen as
True-Blue Girl of the
Mining Camps.

A NOVEL role, that of the daughter of a prospector, was selected for dainty Enid Bennett, in her latest Paramount picture, "Fuss and Feathers" which will be displayed at the theatre next It is said that Miss Bennett never portrayed a more convincing character than this and that her work therein is all that can be desired.

The story of "Fuss and Feathers" was written by Julien Josephson, and it was directed by Fred Niblo under the supervision of Thomas H. Ince. An unusually powerful cast was selected to support the star, the players including Douglas MacLean, leading man, J. P. Lockney, Charles French, Sylvia Ashton and Robert McKim.

Human interest, the thrill of tense scenes, humor and many attractive settings, particularly those representing the mining camp, will, it is believed justify the prediction that this is a distinctive production and one of the most unique in which Miss Bennett ever has appeared.

The story concerns a prospector who strikes it rich and his daughter Susie. They go to San Francisco where they are snubbed by society, but Susie has her revenge and marries a scion of wealth and aristocracy. There are many strong situations filled with interest and heart appeal.

Robert Newhard is a photographer of artistic ability who has recently become identified with the Thomas H. Ince company and who has done exquisite work in his camera work on "Fuss and Feathers."

IF YOUR DAD GOT RICH, WOULD YOU DO AS SUSIE DID?

Answer Is Revealed in Enid
Bennett's New Picture,
"Fuss and Feathers."

IF you were the daughter of a prospector who had struck it rich, would you hire an instructor in deportment? Would you feel aggrieved if you were snubbed in society because of your uncouth manners and lack of education? These were the questions Susie Baldwin was called upon to answer after her father had made a lucky strike in Starveout Camp, and how she answered them is revealed by Enid Bennett in "Fuss and Feathers," her latest Thomas H. Ince-Paramount picture which will be shown at the theatre next

When Susie Baldwin's father made a lucky strike and was called to San Francisco to negotiate a sale of his mining claim to a promoter, he took Susie with him. When they went to the promoter's home for dinner, the uncouthness of Susie and the conspicuous lack of polish displayed by her father, brought a sneer from the wife of the promoter, whereupon Susie, a heart of gold throbbing in her breast, indignantly dragged her father from the place, hired an instructor to teach her manners, acquired an education and wound up her romance by marrying the son of the millionaire mining man.

Douglas MacLean is leading man and excellent players portray the various roles. The story was written by Julien Josephson and the picture directed by Fred Niblo.

An Excellent Player

SYLVIA ASHTON will be remembered for her fine work in "Old Wives for New," wherein she played the fat wife. Miss Ashton has again duplicated her success in the new Thomas H. Ince-Paramount picture "Fuss and Feathers" with Enid Bennett as star, which is the bill at the theatre this week.

"FUSS AND FEATHERS" WITH ENID BENNETT ROMANTIC PICTURE

Digging for Gold Still Has Its
Lure as Shown in Great
Photoplay.

THE romance of the mining camps still exerts a powerful sway upon the hearts and minds of old and young alike. There is something alluring about the search for wealth hidden from the view of men, but which when found, often proves the moral and physical ruin of the finder. This was not the case however, with Susie Baldwin, an uncouth girl of Starveout Camp, after her father had struck it fabulously rich.

What happened to Susie is told in thrilling style in "Fuss and Feathers," Enid Bennett's new Thomas H. Ince-Paramount vehicle which will be shown at the theatre next She went to San Francisco with her father to sell their mine to the president of a mining corporation and the doors of romance are opened wide to her. How she was snubbed by the wife of the wealthy mining man and how she resented this treatment, ultimately to find love, happiness and contentment, is told in a series of unusually interesting scenes.

The supporting players include several of the best known men and women identified with the screen. They are Douglas MacLean, leading man, Sylvia Ashton, John P. Lockney, Charles French and Robert McKim.

A Sterling Actor

CHARLES F. FRENCH is a sterling actor who is ideal in parts requiring dignity or a semblance of aristocratic quality. In "Fuss and Feathers," Miss Enid Bennett's new Thomas H. Ince-Paramount picture which is on view at the theatre this week, he gives another of those clean-cut performances that are always offered wherever he essays a role.

DOUGLAS MACLEAN POPULAR PLAYER

**Talented Actor Leading Man in
"Fuss and Feathers."**

DOUGLAS MacLEAN, who plays the leading male role in "Fuss and Feathers," Enid Bennett's new Paramount picture which will be shown at the theatre next, is a decidedly good looking chap with strong personal appeal and much native talent for acting. His latest role, that of a young scion of wealth with expensive tastes and no ideas as to work, is one of his best.

He was recently seen in support of Mary Pickford in the Arcraft comedy, "Joahana Enlists" and has also appeared with Miss Bennett and other Paramount and Arcraft stars in previous pictures. His acting is always characterized by naturalness and a smoothness that does him much credit.

Clever Scenarist

ONE of the cleverest and most successful of the younger scenarists for motion pictures is Julien Josephson, who wrote "Fuss and Feathers," which is on view at the theatre this week. Enid Bennett is the star. It is a Paramount picture and was produced by Thomas H. Ince. The role of the little optimistic girl from the mining camps, is one that ideally suits Miss Bennett. Her work is excellent. A strong cast in support of the little star renders the story even more delightful.

CHARACTER WINS IN BATTLES OF LIFE

**This Is Proved by Enid Bennett
in "Fuss and Feathers."**

IN the history of humankind, it has been found that real qualities of worthwhile character are of more avail in the battle of life than mere erudition or aristocratic manners. This is graphically shown in the story of "Fuss and Feathers," a new Paramount picture produced by Thomas H. Ince and starring Enid Bennett, which will be seen at the theatre next

Miss Bennett plays the role of a mining camp girl. She is taken to the city when her dad strikes it rich and is snubbed by the aristocratic crowd. But she gets even when she rescues the wayward son of a wealthy family and wins his love. In the end she triumphs and all ends happily. Fred Niblo directed the picture which was written by Julien Josephson. The leading man is Douglas MacLean.

Fine Character Actor

JOHAN P. LOCKNEY is one of the best character actors in the country and his work in "Fuss and Feathers," Enid Bennett's new Paramount picture which is the bill at the theatre this week, is far above the average. He plays an old prospector who strikes it rich and later tries to enter the realms of the social elect with disastrous results. But he wins out in the end. His droll, dry humor makes him seem like a Mark Twain or Bret Harte character come to life.

OLD PROSPECTOR MAKES BIG STRIKE

**Enid Bennett Tells the Rest in
"Fuss and Feathers."**

ANOTHER of those lucky strikes that are few and far between nowadays even in the Golden State, was made by Pete Baldwin who for years has tried to coax a living from the flinty rocks of the mining camps. His only daughter, Susie, is the pride of the camp where Pete struck it rich. But they have gone to San Francisco and doubtless will be seen no more in Starveout. But wherever they go they will assuredly make friends.

Doesn't this interest you? Don't you want to know what really did happen to the miner and his daughter? You can find out by seeing "Fuss and Feathers"—the new Enid Bennett picture from Paramount when it is exhibited at the theatre on next.

McKim Good Villain

ROBERT McKIM, the vindictive, despicable and altogether reprehensible villain in "Fuss and Feathers," a new Thomas H. Ince-Paramount picture starring Enid Bennett, which is being shown at the theatre this week, is really a fine chap with a genial disposition. But he is assuredly able to portray a man without scruples or conscience in a finished manner as this production proves. He has been a screen rascal many times, but the meaner the characters he portrays, the finer chap he seems to become—off the screen.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"FUSS AND FEATHERS"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Fuss and Feathers"

Paramount Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

DEAR MADAM:

You doubtless will be pleased to learn that Enid Bennett, the dainty Thomas H. Ince-Paramount star, will be seen in her new photoplay, "Fuss and Feathers" at our theatre next.....

Miss Bennett is seen therein as an uncouth girl of the mining camps, a role which is unique and in which Miss Bennett displays her fine histrionic talents to the utmost.

There are many interesting situations in the development of the story and nothing is lacking to make this one of the finest productions of the season. The picture was directed by Fred Niblo, the husband of Miss Bennett, while the story was written by Julien Josephson.

The supporting players are the best the Ince studio can produce. This is an excellent picture and we recommend it to you heartily.

Yours sincerely,

Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Fuss and Feathers"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

We are pleased to inform you that Enid Bennett, the popular Thomas H. Ince-Paramount star, will appear in her newest photoplay, "Fuss and Feathers," at our theatre next This is a superb picture and we heartily recommend it to you.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Our clientele will be interested in the announcement that Enid Bennett, the beautiful Thomas H. Ince star in Paramount pictures, will be seen at our theatre in her latest photoplay, "Fuss and Feathers," next You should not fail to see this delightful photoplay.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

We respectfully remind you that "Fuss and Feathers," a charming new Paramount picture starring Enid Bennett will be displayed at our theatre today (.....). This is a fine photoplay and will interest you greatly.

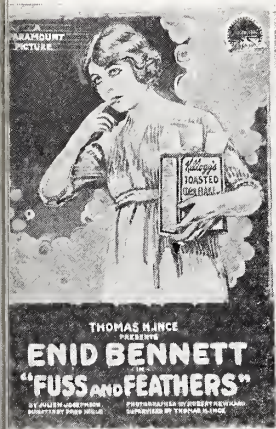
Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patron

ADVERTISING POSTERS FOR "FUSS AND FEATHERS"

Always Obtainable at your Exchange



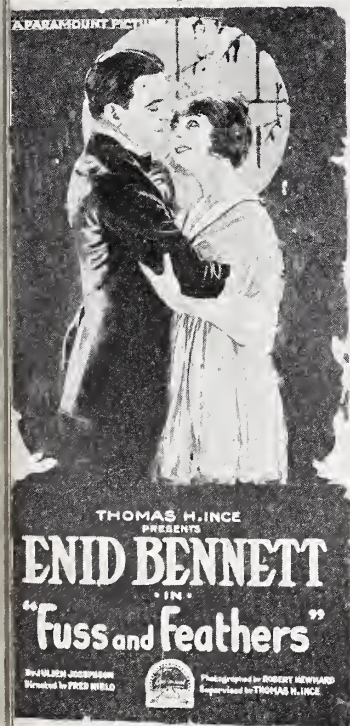
One Sheet



One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD BYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLAPK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
MARY PICKFORD "CAPT. KIDD, JR."
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have
a Reputation To Maintain
(And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



How To Advertise Douglas Fairbanks

in
"Arizona"

An ARTCRAFT Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

Douglas Fairbanks in "Arizona"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Several Vital Points Regarding Douglas Fairbanks' New Artcraft Photoplay "Arizona"

DOUGLAS FAIRBANKS, STAR.

WHEN the history of the screen in America finally is written, the name of Douglas Fairbanks unquestionably will rank high as that of a man whose personality and smile contributed largely to the popularization of the motion picture in this country. Mr. Fairbanks is a thorough artist whose smiling optimism, which vitalizes every characterization he essays, has exerted a powerful influence for good upon the lives of millions of people. He invariably brings cheer to the hearts of the anguished, and his ineffaceable personality has time and again proved a tonic to the jaded nerves of thousands of his admirers. To the motion picture fans throughout the country, "Doug" Fairbanks typifies the real American type of character—that type which contributes to our national fame as "tender, respectful, obliging, considerate men who when need be, will make any sacrifice for principle and fight like Hell for right and justice." Never yet has a Fairbanks picture turned away an audience sad-eyed or sighing, and when "Doug's" admirers see him in "Arizona" they will witness one of his most relishable performances thus far given before the camera. It is a photoplay and characterization which will make screen history, first, because of their human interest, second, because of their artistry and captivating wholesomeness.

AUGUSTUS THOMAS,
AUTHOR.

PERHAPS the foremost playwright in the United States is Augustus Thomas, author of "Arizona" which was adapted for the screen for the use of Douglas Fairbanks. Mr. Thomas wrote and produced "Arizona" in New York in 1900, and its success was phenomenal. It was Mr. Thomas' idea to write plays representative of the various states, but after "Arizona," "Alabama" and "Colorado" were completed, this plan was abandoned. But "Arizona" stands out as an oasis in the desert, and none of its beauty or charm has been sacrificed in the picturization of its matchless story.

A CHARMING STORY.

LIEUTENANT DENTON, of a detachment of the Eleventh United States Cavalry, stationed in Arizona, loves Bonita, daughter of Mr. Canby,

owner of the Canby Ranch in the Aravaipa Valley, Arizona, and sister of Estrella, the wife of Colonel Bonham, commander of the detachment. Estrella secretly loves Captain Hodgeman, a man whose record is dubious and who is attracted to her by a desire for her fortune. Colonel Bonham is thirty years older than his wife, but he lives in the hope that she will one day return his love for her in like measure. The detachment comes to the ranch and Denton is amazed the same evening to find Estrella in Hodgeman's arms. At a dance given to the cavalymen, Denton overhears Hodgeman and Estrella discussing their proposed elopement, just as Colonel Bonham leaves for Los Angeles on military business. Denton threatens to kill Hodgeman for his rascality and after forcing him to give up Estrella's jewels which he had appropriated, he kicks

him off the place. Estrella goes sobbing to her room followed by Denton and he is pleading with her to give up Hodgeman when Colonel Bonham appears unexpectedly. Unable to explain his presence in Estrella's room to his commanding officer, Denton resigns his lieutenancy, he refusing to tell how Estrella's gems came into his possession. Denton becomes foreman of Canby's ranch and when the Spanish-American war breaks out, he organizes a company of Rough Riders. He is about to win Canby's consent to the marriage of Bonita to himself when Hodgeman appears and poisons the mind of Canby against him. Denton refuses to explain the incident at the dance. Hodgeman is shot by the father of a woman he had wronged, and before dying he accuses Denton of his murder. This is proved false, and

Colonel Bonham, who has learned the story of Denton's chivalrous sacrifice from Estrella, exonerates him. The colonel is made happy by the love of his wife and as the bugle is sounded, he leaves with his troop, her rose pressed to his lips.

STRONG SUPPORT.

MR. FAIRBANKS' support in this photoplay is exceedingly strong. The leading women's parts are in the hands of Marjorie Daw and Kathleen Kirkman. Theodore Roberts, Frank Campeau, Raymond Hatton, Harry Northrup and Frederick Burton, have strong roles, while others in the cast include Kate Price, Marguerite de la Motte, Robert Boulder and Alberta McQuarrie.

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SPECIAL FEATURE STORY

For Use of Exhibitors in Their House Organs or of Editors Who Desire an Original Article on Douglas Fairbanks or on "Arizona."

An Artcraft Picture

Douglas Fairbanks—Optimistic Star An Appreciation

By Adam Hull Shirk

WHAT are the qualities that appeal most to Americans today? Need it be said—vigor, determination, red-blooded courage, initiative? These constitute the true American type—the sort of men who have driven the Huns back to the Rhine. The sort of men who are born of the splendid pioneers, whose grit and bravery and industry have made America the marvelous nation that it is.

That is the sort of man Douglas Fairbanks typifies on the screen. With his splendid physique, his ineffaceable smile, his intrepid bearing, his ability to emerge unscathed from all sorts of difficulties, his wholesome breeziness, his forehandedness, virility, buoyancy—he is an example of what men and women mean when they say—"that's a real American!"

In his many Artcraft pictures, the man who does what he sets out to do, regardless of obstacles, is presented upon the screen in a manner that leaves nothing wanting. No one ever departs from a theatre after witnessing a Fairbanks picture without feeling better for it.

The very spirit of hearty, wholesouled and adventurous youth is expressed in these pictures and carries its message home to the jaded mind, the sorrowing heart, the discouraged soul. Douglas Fairbanks is better than a tonic; his smile is contagious, it reaches you despite the fact that all you see of it is a reflection on the screen. You know that somewhere the original has smiled—like that, and your heart warms to his image in the motion picture reproduction.

And the millions who know him only by his pictures will be willing to testify also to his influence for good upon their lives. By his acting, his ineffaceable personality, they are lifted out of themselves, out of their cares and discouragements—and something they gain which can never be lost—something that goes into their hearts and stays there, to tide them over a trying hour. In these days, could there be anything more desirable, could the public

be better served than by the sincere efforts of Douglas Fairbanks to bring cheer to the heart. Verily, he is

*"Blest with temper
whose unclouded ray
Can make tomorrow
cheerful as today."*

If Doug, as everyone calls him almost on sight, were not an exponent of the very things he represents upon the screen, his work would not be nearly as convincing, but the fact is that he hesitates at no feat calling for daring or the exercise of strength. He is alive to his finger tips. His high spirits impart a similar feeling to those about him, with the result that his pictures reflect that same spontaneity throughout.

His friends are real friends, who swear by him; his democratic disposition induces him to seek for these friends wherever true loyalty is to be found. Cowpunchers, Indians,—indeed, any who betray true manhood—are the friends of Doug. Fairbanks, once they have made the acquaintance of the agile and optimistic star. While, from each of these, he gains something, he gives more in return—and there are many who could testify to his generosity, his sincerity and his habit of never forgetting a good turn.

Douglas Fairbanks

A Close-Up

By Morrie Ryskind

Five smashing, dashing, crashing reels

With Douglas Fairbanks as the hero;

A girl whose winsomeness appeals;

A villain who is worse than Nero.

Take these and mix them thoroughly

(Doug's always ready for a mix-up!)

And scatter them o'er land and sea—

But you can't break what Doug can't
fix up!

You ought to see how Douglas climbs!

Some acrobat? You said a face full!

Unlike these somewhat labored rhymes,

His manner's easy, lithe, and graceful.

He climbs up roofs; he climbs up trees;

He climbs in any sort of climate;

He climbs upon his hand and knees;

He climbs so well that I can't rhyme it!

He gets the villain—and his goat—

He also gets the girl he's after;

Besides, he gets the People's Vote

Because his middle name is Laughter.

He puts the jinx upon the blues

And is the public's benefactor.

Which is the reason why I choose

And label him "My Favorite Actor."

CAST AND STORY OF "ARIZONA"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Douglas Fairbanks' Latest Photoplay, "Arizona"

An Artcraft Picture

Douglas Fairbanks' New Photoplay is a Picturization of Augustus Thomas' Famous Play, "Arizona"

Popular Athletic Star Has Part of Lieutenant in Powerful Story of Life on the Mexican Border and Dramatic Scenes are Relieved by Delicious Comedy of the Fairbanksian Order.

A DETACHMENT of the Eleventh United States Cavalry returning to Fort Grant, in southern Arizona, stops at the Canby ranch. Col. Bonham, commander of the detachment, is a son-in-law of Mr. Canby, he having married Estrella Canby. Col. Bonham is thirty years older than his wife and while he loves her, she secretly loves Captain Hodgeman, an officer with a dubious record. He is attracted toward Estrella by a desire for her fortune, since she and her sister Bonita, are heirs to Canby Ranch, one of the richest in Aravaipa Valley.

Lieutenant Denton is a favorite with Col. Bonham who is proud of the son of his lifelong friend. Riding in an ambulance is Dr. Fenton and Lena Kellar, who is the daughter of Sergeant Kellar of Troop C. Lena is thinking sadly of her fatherless babe lying in El Paso, and Dr. Fenton, looking at Hodgeman, asks her if she is going to reveal the name of the man who had wronged her, and she replies that she dare not do so, as her father will kill Hodgeman, if he learns the wretched truth.

When the detachment reaches the ranch, Bonita announces to her father that she will return to the Post with Col. Bonham and that a dance is to be given in her honor. Hodgeman seeks to make an impression on Bonita, but is interrupted by Estrella who orders him to leave her sister alone. He smooths her anger and she falls into his arms. They are surprised by Denton who is shocked to see the wife of his colonel in the arms of another man. Estrella escapes in confusion, while Denton angrily confronts Hodgeman. Denton

"ARIZONA."

The Cast

Lieut. Denton
Douglas Fairbanks
Canby Theodore Roberts
Mrs. Canby Kate Price
Col. Bonham Frederick Burtos
Capt. Hodgeman
Harry Northrup
Kellar Frank Campeau
Estrella Kathleen Kirkham
Bonita Marjorie Daw
Lena Marguerite de la Motte
Tony Raymond Hatton
Doctor Robert Boulder
Lieut. Hatton
Albert McQuarrie

finally reports and leaves the house as Hodgeman enters it.

Bonita returns to the post where a dance is given. Hodgeman gives Estrella a note asking her to be ready to leave with him that night. Col. Bonham leaves for Los Angeles on military affairs. Denton learns that two horses have been brought to the house on Hodgeman's orders, and overhearing Hodgeman and Estrella on the porch discussing their elopement, he threatens Hodgeman with death. He forces Hodgeman to yield up Estrella's jewels and kicks him off the place, the latter vowing vengeance. Seeing that her idol has feet of clay, Estrella runs sobbing to her room.

Col. Bonham returns unexpectedly. He meets Hodgeman who plants in his mind suspicions regarding Denton. Meanwhile Denton has followed Estrella to her apartment and asks her to promise to forget Hodgeman. While they are talking Bonham appears. Alarmed, Estrella hides Denton behind a win-

dow curtain where he is found by Col. Bonham. When searched by two orderlies, the jewels are found upon him and, refusing to explain, Col. Bonham orders him to resign from the regiment. Estrella, realizing now that she loves her husband, offers no protest when Denton heart-brokenly complies with the command.

Denton returns to Canby Ranch where he is made foreman. Months pass and the Spanish-American war breaks out. Denton forms a company of Rough Riders and much in love with Bonita and she with him, he tells Canby of his passion for the girl. Canby not only consents to the marriage of Denton with his daughter, but makes him half owner of the ranch. Denton says he must enlist. The regiment comes to the ranch on its way to the front and Hodgeman poisons Canby's mind against Denton.

When Canby asks Denton to explain the episode at the dance, Denton declines to answer. Meanwhile Kellar, having questioned Lena, learns of Hodgeman's duplicity, and shoots him. Before dying, Hodgeman charges Denton with the commission of the crime. Denton replies that the revolver was discharged by accident, his purpose being to save Kellar. He is cleared when the bullet found in Hodgeman's body proves to be of 38 calibre when as a matter of fact, Denton's revolver is a 44. Estrella ultimately clears Denton's reputation by explaining his chivalrous conduct at the dance. Col. Bonham now knows the truth, but the love for him beaming in his wife's eyes, fills his heart with happiness and as the bugle is sounded, he leaves with his troop, her rose pressed to his lips.

PRESS REVIEWS OF "ARIZONA"

To Be Sent to the Newspapers Immediately After the First Display of
Douglas Fairbanks' Latest Photoplay.

An Artcraft Picture

Douglas Fairbanks Has Another Big Success in "Arizona," His New Photoplay of the Southwest.

DOUGLAS FAIRBANKS, the ever popular Artcraft star, scored another success when his latest photoplay, "Arizona," a screen version of Augustus Thomas' famous play, was presented at the theatre for the first time in this city yesterday. Of course, there was never any doubt but that this play was an ideal vehicle for the screen, but with Douglas Fairbanks, in the leading role of Lieut. Denton, there are no adjectives that fittingly describe the charm of the picture, its thrill, its tremendous suspense, heart interest and dramatic qualities.

The story is familiar to most playgoers, and it will be unnecessary to repeat it here, and, indeed, much of the pleasure to those who do not know the plot will lie in their

inability to guess the outcome of the twisted story. Suffice to say it deals with affairs at a ranch and an army post at the period of the Spanish war, and the love affairs of the officers present a tangled skein which is only unravelled at the end. The unjust suspicions attaching to Denton, the trickery and villainy of Hodgeman, the ingenuousness of Bonita and the characteristic fineness of the Colonel and of Canby are all phases of delightfully enacted character parts. The story has the martial atmosphere that is certain to be so popular today, yet is of a bygone period before the khaki distinguished the American soldiers. It was then, still, the "boys in blue."

Never has a better cast been chosen for a picture. Too much can scarcely be said for the work

of all concerned. Of course Douglas Fairbanks is splendid in the leading role. His boyish breeziness and his determination are alike infectious. Theodore Roberts is a wonderful Canby and Frederick Burton is fine as the Colonel. Frank Campeau has a sympathetic role as Kellar, and the three women are wonderfully interpreted by Marjorie Daw as Bonita; Kathleen Kirkham as Estrella and Marguerite de la Motte as Lena. Raymond Hatton does fine work as Tony.

This picture will repay anyone's time in witnessing it as it offers clean, clearly defined, artistic and purely American drama by a master dramatist. It is a departure for Douglas Fairbanks, but it is another evidence of his versatility.

Douglas Fairbanks Makes Hit in Superb New Photoplay "Arizona."

A CHARACTERISTIC Fairbanks audience packed the theatre yesterday when Douglas Fairbank's superb picturization of "Arizona," the famous play of Augustus Thomas, was shown for the first time in this city. The story, the cast and the production as a whole were eminently satisfactory to the audience and applause was frequent and spontaneous.

Lieutenant Denton, of a detachment of the Eleventh United States Cavalry, stationed in Arizona, loves Bonita, daughter of Mr. Canby, owner of the Canby Ranch in the Aravaipa Valley, Arizona, and sister of Estrella, the wife of Colonel Bonham, commander of the detachment. Estrella secretly loves Captain Hodgeman, a man whose record is dubious. Colonel Bonham is thirty years older than his wife, but he lives in the hope that she will one day return his love for her in like measure. The detachment comes to the ranch and Denton is amazed the

same evening to find Estrella in Hodgeman's arms.

At a dance given to the cavalrymen, Denton overhears Hodgeman and Estrella discussing their proposed elopement, just as Colonel Bonham leaves for Los Angeles on military business. Denton threatens to kill Hodgeman for his rascality and after forcing him to give up Estrella's jewels which he had appropriated, he kicks him off the place. Estrella goes sobbing to her room followed by Denton and he is pleading with her to give up Hodgeman when Colonel Bonham appears unexpectedly. Unable to explain his presence to his commanding officer, Denton resigns his lieutenantancy, he refusing to tell how Estrella's gems came into his possession.

Denton becomes foreman of the Canby ranch and when the Spanish-American war breaks out, he organizes a company of Rough Riders. He is about to win Canby's consent

to the marriage of Bonita to himself, when Hodgeman appears and poisons the mind of Canby against him. Denton refuses to explain the incident at the dance. Hodgeman is shot by the father of a woman he has wronged, but before he dies he accuses Denton of being his murderer. This is proved false, and Colonel Bonham who has learned the story of Denton's chivalrous sacrifice from Estrella, exonerates him. The Colonel is made happy by the love of his wife and as the bugle is sounded he leaves with his troop, her rose pressed to his lips.

Mr. Fairbank's support is exceedingly strong. The leading women's parts are in the hands of Marjorie Daw and Kathleen Kirkham. Theodore Roberts, Frank Campeau, Raymond Hatton, Harry Northrup and Frederick Burton, have strong roles, while others in the cast include Kate Price, Marguerite de la Motte, Robert Boulder and Albert McQuarrie.

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the Nebraska said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

STRAND

Broadway at Main Street



— the
fastest
mare
in all
Arizona!



The original "Arizona"—on the stage—thrilled great crowds every-where for years. With no galloping Lieutenant, no wild prairie, no Douglas Fairbanks! See it now on the screen! With all these added!

DOUGLAS FAIRBANKS

in
"ARIZONA"
An ARTCRAFT Picture

Adapted from Augustus Thomas's Play "Arizona"
Produced by Douglas Fairbanks Pictures Corporation

Also
Paramount-Burton Holmes Travel-Picture, "Fiji Does Its Bit"
Paramount-Mack Sennett Comedy, "Whose Little Wife Are You?"
Latest News Weeklies

STRAND THEATRE



If you were one of the millions who saw it on the stage, you don't need two askings to see "Arizona" on the screen! The real West! Real cavalry! And, "Doug" as the famous Lieutenant hero!

DOUGLAS FAIRBANKS

in
"ARIZONA"
An ARTCRAFT Picture

Adapted from
Augustus Thomas's Play "Arizona"
Produced by
Douglas Fairbanks Pictures Corporation

Also
Paramount-Burton Holmes Travel-
Picture, "Fiji Does Its Bit"
Paramount-Mack Sennett Comedy
"Whose Little Wife Are You?"
Latest News Weeklies

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

EAST SIDE
h. St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
er—"The Beast of Berlin"

SEA EIGHTH AVENUE
AT 26TH STREET.
Secret," with ELLA HALL.
its "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 33d St.
r—"The Beast of Berlin"
AT THE NEWS COMEDY
VAUDEVILLE

IES 8TH AVE. AT 42D ST.
Continuous 1 to 11.
M in "ROUGH & READY."
Eve., 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
RADY in "THE TRAP."
HE WOMAN IN THE WEB."

EAST SIDE
St. to 86th St.

THE BROADWAY AND
THEATRE 77TH STREET
awa, "Honor of His House."
in "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
RDEN, "The Splendid Sinner"

EAST SIDE
St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

IAN 16 Cathedral Parkway.
3 to 11 P.M.
VET, in "Lest We Forget"

REETS MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street.
oston Forbes-Robertson
isks and Faces."

EST 99th & Columbus Ave.
Cont. 11.30 to 11 P.M.
NNETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 162D STREET.
hillips in "The Risky Road"

COMEDY 3754 3d Ave.
IAFERRO, 'The Three of Us'
STORY COMEDY

Vestchester Av. & 161st St.
DANCE TALMADGE
"THE STUDIO GIRL"
TH CLIFFORD
"E OULIT OF SILENOE"

THEATRE 4048 Third Av.
iscalc in "Madame Who?"

RESCENT 168TH STREET
& BOSTON ROAD
APLIN in 'Chase Me, Charlie'
LOVE in "The Cross Bear"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
iscalc in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
DMAS. "Betty Takes a Hand"

RIVOLI

Monument Square



Millions have seen this great West-
ern drama. Cramped by three
walls, it packed theatres year after
year the country over. Imagine its
thrills now. With all outdoors
for its stage! And for its hero,
Douglas Fairbanks!

DOUGLAS FAIRBANKS

in
"ARIZONA"
An ARTCRAFT Picture

Adapted from Augustus Thomas's play "Arizona"
Produced by Douglas Fairbanks Pictures Corporation

Also
Paramount-Burton Holmes Travel-Picture, "Fiji Does Its Bit"
Paramount-Mack Sennett Comedy,
"Whose Little Wife Are You?"
Latest News Weeklies

UP AND DOWN
BROADWAY

In and Out
of the
F.L. Studio

BELOW 14TH

NEW STAND EAST B
& MARK
Mrs. Vernon Castle, "Hillcrest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Seco
FRANK KEENAN in "LOA
4th Epls. "THE WOMAN IN

ST. MARKS 133 Se
CARLYEE BLACKWELL in
OUT." "THE EAGLE"

WINDSOR THEATRE 41
GAIL KANE in "THE LA
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AMERICAN MOVIES
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5th Epls. "The Woman

SUNSHINE 141 E.
Edith Storey, "Treasure

WACO 118 Riv
Elsie Ferguson, "The S

STAPLETON

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CARMEL MYERS in "The M
CHARLIE CHAPLIN in "A
NEWARK, N

FOREST THEATRE 1
"Tarzan of the Apes," with
A Sidney Drew Con

HOBOKEN

STRAND Washing
STRAND PLAY
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"BROADWAY JO

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"A SON OF DEMOCRA

ORPHEUM KITTY
in "THE PU
Tnw—MAE MARSH in "Field

ROCKAWAY B

NEW THEATRE HAMMER
ROCKAWAY
in "W
OLGA PETROVA WITHI

FAR ROCKAWAY

COLUMB
MAE MARSH, 'The Face'

Stuyvesant Heights

COLONIAL BROAD
BILIE BURKE in "Eve's

DECATUR Broadwa
Cont. 1.3
"The Kaiser—The Beast

HALSEY THEATRE Hals
Cont.
Henry B. Walthall in "Hunde
USUAL VAUDEVILLE

IMPERIAL THEA. Halsey &
Cont. 1.3
Margery Wilson in "Flames

Ridgewood Secti

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of
Douglas Fairbanks' New Photoplay, "Arizona."

An Artcraft Picture

FAIRBANKS' ONE AMBITION WAS TO ACT IN "ARIZONA"

**When the Opportunity Came,
Athletic Star Seized it With
Avidity.**

THE fact that "Arizona" was picturized four years ago by its author, Augustus Thomas, did not discourage Douglas Fairbanks from doing it himself and reviving the attractive character of "Lieutenant Denton." It will be shown at the theatre next

Like the typical Shakespearian actor that he is, Douglas has been spouting the lines of "Arizona" to such an extent that his office staff have found it necessary to memorize cues, and sacrifice their routine labor to "act out" with Fairbanks.

Ever since he first saw the play "Arizona," it has been his dream,—his one great ambition—to produce it, and when the opportunity arrived to do it, it was a happy day for Douglas Fairbanks.

An all star cast was organized which includes Theodore Roberts, Marjorie Daw, Frederick Burton, Kathleen Kirkham, Frank Campeau, Marguerite de la Motte, Kate Price, Robert Boulder, Raymond Hatton and Albert McQuarrie. The latter appeared with Mr. Fairbanks in "He Comes Up Smiling" and "Bound In Morocco." This is said to be as fine a cast as has been assembled in any motion picture.

The salary list of this exceptional cast was amazing. Several members of the company were brought specially from New York to California, their salaries starting the day they left, and continuing until their return to Manhattan.

FREDERICK BURTON WELL KNOWN ACTOR PLAYS IN "ARIZONA"

**Especially Engaged by Douglas
Fairbanks to Play Part of
Colonel Bonham.**

AMONG those specially brought from New York to California by Douglas Fairbanks to appear in "Arizona" was Frederick Burton, an actor of reputation who created the part of "Bob Hicks" in George Ade's "The College Widow." This was followed by an engagement in London, during which he played "Hiram Stubbins" in "Mrs. Wiggs of the Cabbage Patch" and also produced "The College Widow."

Mr. Burton was prominently identified with Arnold Daly in "General John Reagan," with Charlotte Walker in Belasco's "Just A Wife," joint star with May Buckley in "He Fell in Love With His Wife" in Augustus Thomas' "The Member from Ozark," and he created the role of "Cousin Egbert" in "Rugles of Red Gap," playing the same part in the film of that name.

Mr. Fairbanks cast him for "Colonel Bonham." As described by Augustus Thomas, Colonel Bonham had a fine vein of humor. He was a genial companion and good story teller. His officers admired and respected him, his men adored him, and his friends swore by him. He had what was universally conceded to be the finest regiment of cavalry in the army, and the happiest and most contented, although he ruled it with an iron hand. "Arizona" will be shown at the theatre next

In addition to Mr. Burton and Theodore Roberts, who played "Canby" in the original stage production, Mr. Fairbanks engaged Frank Campeau, Marjorie Daw, Harry Northrup, Kathleen Northrup, Raymond Hatton, Marguerite de la Motte, Katherine Griffith, Robert Boulder and Albert McQuarrie.

FAIRBANKS PICKS THEODORE ROBERTS FOR ROLE OF CANBY

**Distinguished Actor Plays His
Original Part in Screen
Version of "Arizona."**

DOUGLAS FAIRBANKS is proving himself to be the "go get 'em" fellow. First, he announced that arrangements had been completed to film "Arizona." He followed this absolute surprise with the statement that the part of "Canby" was to be played by Theodore Roberts, the distinguished character actor, who created the same role in the original stage version in New York eighteen years ago. Those who know "Arizona" and Mr. Roberts will aver that no better selection could have been made.

Canby has a peculiar philosophy, applying to women, which he sums up in one of his speeches:

"Colonel Bonham, I have been in this ranch business a long time. I've broke a good many colts in my time. I've broke lots to go doubles, too, lots of 'em. When you first yoke 'em up, they just whip-saw this way and that way. They ain't never been layin' ag'in the tugs at the same time. Then I give 'em the gaff, an' after they've run themselves near to a standstill, I point 'em home. Sometimes I have to do it more than once, but eventually they pulls together, like the wheelers in a band wagon. Humans is like horses, especially females."

James P. Hogan was appointed technical director by Douglas Fairbanks, and with the assistance of a special scene plot of "Arizona" supplied by Augustus Thomas, the author, an elaborate production was insured. It will be shown at the theatre next The photography was in charge of Hugh Carlyle, McClung and Glen Mac Williams, who jointly have photographed all the Fairbanks productions.



"ARIZONA" MAY BE A SCREEN CLASSIC

Douglas Fairbanks Changes His Plans to Produce It.

FILMING "Arizona" is a radical change in the Fairbanks policy of stories, but it was suggested by Augustus Thomas, the author, and Douglas Fairbanks, respecting the latter's judgment, decided to adapt this well-known play to the screen. It will be shown at the theatre next

Needless to harp on its dramatic qualities. "Arizona" is an American stage classic, and judging by the enthusiasm that Douglas Fairbanks displayed during the filming of the picture, it promises to be an American screen classic.

An exceptional cast has been engaged to play the principal parts, and technical director James P. Hogan spared no pains in his settings.

Mr. Fairbanks plays "Lieut. Denton" a part that has all the charm and qualities in keeping with the well known Fairbanks personality.

Filmed in Arizona

WITH Arizona only forty-eight hours from Los Angeles Douglas Fairbanks and his producing staff went to that picturesque country to film the exterior scenes of the famous Augustus Thomas play "Arizona," which is on view at the theatre this week.

A special train carried the Fairbanks company to this location. Mr. Fairbanks used his famous screen horse in the cavalry scenes. He has some thrilling rides, and these afforded him another opportunity to prove his ability as a crack horseman.

AUGUSTUS THOMAS KNOWS "ARIZONA"

His Knowledge of Western Life Made His Play Virile.

NOT invariably does the man who writes of the west know his ground or his characters intimately enough to insure their being accurate. Too often absurdities are permitted to creep in which may not be noticeable to the eastern spectator, but which are glaringly so to those who have lived in the big lands of the west or southwest.

Augustus Thomas, however, is one dramatist who knew whereof he wrote. "Arizona" is his most famous play, which Douglas Fairbanks has produced for Artcraft, he playing the role of Lieut. Denton. The stage version was acknowledged to be the nearest approach to realism of any romantic play of that country or period. The screen adaptation will be shown at the theatre next

The version which Mr. Fairbanks offers, not only preserves all the features of accurate investiture, costuming and character, but likewise is even more convincing than the play itself, for the extended scope of the screen enabled the producers to give full range to the bigness and beauty of the scenes, as well as to the development of the characters.

A wonderful cast was chosen. Albert Parker was director and the production, it is stated, is one of the most elaborate ever undertaken by the Fairbanks company.

Splendid Photoplay

DOUGLAS FAIRBANK'S pictureization of Augustus Thomas' famous play "Arizona" which is being shown at the theatre this week, is one of the best in which he has been seen this season. It is a splendid photoplay and the players appearing therein are celebrated.

STRONG ROLES FOR POPULAR PLAYERS

Marjorie Daw and Kathleen Kirkham in "Arizona."

MARJORIE DAW and Kathleen Kirkham have become inseparably identified with Douglas Fairbanks' pictures, because of their having played in all of his current productions.

They play the important female roles in his elaborate screen production of "Arizona" by Augustus Thomas, which will be shown at the theatre next

Marjorie Daw plays "Bonita" and Miss Kirkham is seen as "Estrella." Both these parts have been played by famous actresses on the stage and Misses Daw and Kirkham feel highly complimented at being selected to play these roles respectively in the screen production. Mr. Fairbanks plays "Lieut. Denton," a part admirably suited to his dashing personality. Theodore Roberts plays "Canby"; Frederick Burton, "Colonel Bonham"; Frank Campeau "Kellar" and Raymond Hatton "Tony."

Notable Production

THE splendid production of "Arizona, made by Douglas Fairbanks for Artcraft, which is attracting large audiences to the theatre this week, is in every respect a most notable picture production. It is a somewhat different Fairbanks story, but as a dashing cavalry lieutenant, Mr. Fairbanks does some startling riding feats and other athletic stunts which render his portrayal most enjoyable. Efficient support is given by Marjorie Daw, Kathleen Kirkham, Theodore Roberts, Frank Campeau, Kate Price, Raymond Hatton and others.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"ARIZONA"

An ARTCRAFT Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three Sheets
One Six-Sheets
Rotogravure, one-sheet
One twenty-four sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Arizona"

Artcraft Theatre

SHERMAN SQUARE

LENOXTOWN MO



TEL LENOX 209

DEAR MADAM:

We are more than pleased to announce that Douglas Fairbanks' newest photoplay, "Arizona," one of the most delightful pictures in which he has appeared this season, will be displayed at our theatre beginning on next.

The thousands of admirers of Mr. Fairbanks will find this photoplay one of the best of the Fairbanks series. It is a military story handled with the greatest artistry, and splendidly directed, it is in every respect, an extraordinary picture attraction.

Mr. Fairbanks portrays the role of a cavalry lieutenant in this photoplay and he exhibits some unusual horsemanship which will prove thoroughly enjoyable. The story is one of exceptional interest and altogether, this picture should be warmly appreciated.

The support provided for Mr. Fairbanks is of the highest class. We believe that this photoplay will be acclaimed as one of the best ever shown at our theatre and we recommend it to your favorable attention.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Arizona"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

It affords us pleasure to inform you that Douglas Fairbanks' latest Artcraft photoplay, "Arizona," will be displayed at our theatre, on next. This is an exceptionally clever military vehicle for Mr. Fairbanks, whose horsemanship, optimism and smile are constantly in evidence.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Douglas Fairbanks, one of the most popular motion picture stars in the world, will be seen in "Arizona," his latest photoplay, at our theatre next

Mr. Fairbanks portrays the role of a cavalry lieutenant in this picture and his smile and athletics are not lacking. Do not miss it.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

We desire to remind you that "Arizona" the latest Artcraft picture, starring Douglas Fairbanks, will be shown at our theatre today (.....). This is a splendid picture and you should come early if you desire good seats.

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patron

ADVERTISING POSTERS

FOR

“ARIZONA”

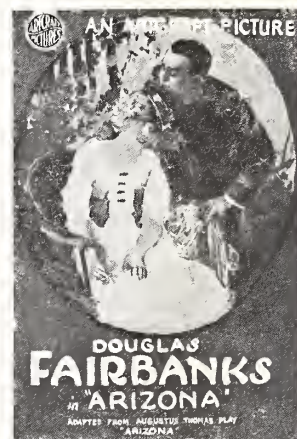
Always Obtainable at your Exchange



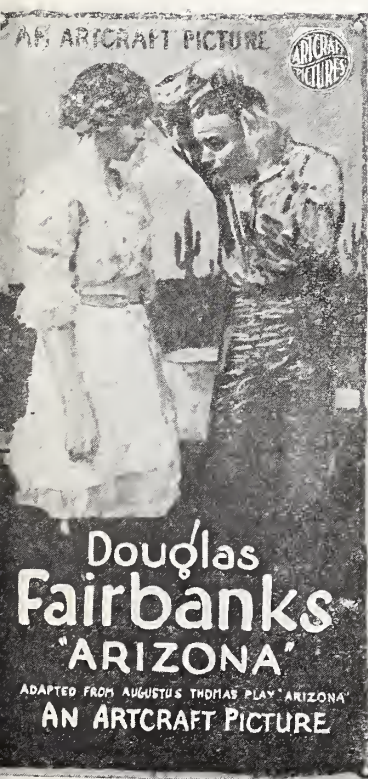
One Sheet



Twenty-Four Sheet



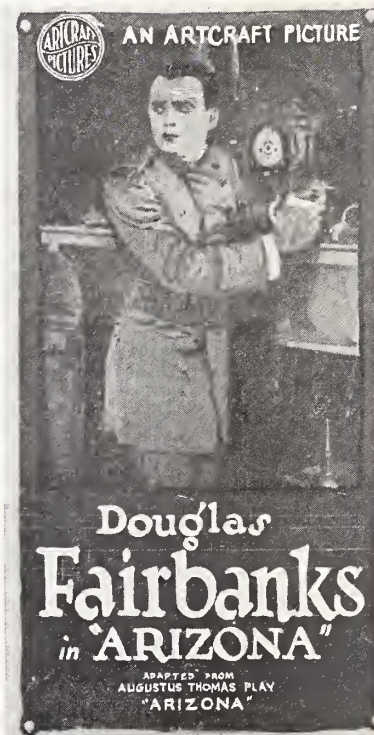
One Sheet



Three Sheet



Six Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD BYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
MARY PICKFORD "CAPT. KIDD, JR."
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

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FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



HOW · TO · ADVERTISE

D. W. GRIFFITH'S

GREAT STORY OF VICTORY

"THE GREATEST THING IN LIFE"

An ARTCRAFT Picture



STOCK PRODUCTION CUTS AND MATS
ON
D. W. GRIFFITH'S GREAT STORY
OF VICTORY

"The Greatest Thing in Life"

ISSUED IN SETS OF TEN

CONSISTING OF

Five One-Column Cuts and Mats
Three Two-Column Cuts and Mats
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FAMOUS PLAYERS-LASKY CORPORATION
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EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK



AD CUTS
and MATS



Interesting Notes on David W. Griffith and His Latest Arctcraft Picture, "The Greatest Thing in Life"

DAVID W. GRIFFITH PRODUCER

RANKING among the very foremost of American motion picture producers, David Wark Griffith has produced numerous screen classics which stand as exemplars of the best the cinema art has thus far presented to the world. It is perhaps unnecessary to state that Mr. Griffith created those wonder pieces, "The Birth of a Nation," "Intolerance," "Hearts of the World" and "The Great Love," all of which are brilliant evidences of his artistry and painstaking attention to detail. There is as much difference between Griffith pictures and the ordinary screen productions, excepting only those of Cecil B. De Mille, Thomas H. Ince and Maurice Tourneur, as there is between the Polar night and the brassy sun of the tropics. The Griffith picture, in point of conception, breadth of idea, splendor of execution, artistic portrayals, massiveness, photography and general excellence is unexcelled. In his new Arctcraft picture, "The Greatest Thing in Life," all the qualities of production which have made Mr. Griffith famous, are richly in evidence. The theme of this superb picture, which deals with love and war, is that patriotism and love of country through which men regain their souls and after many trials, find themselves, constitute the greatest thing in life insofar as the material welfare of humanity is concerned. Mr. Griffith has produced another photoplay in "The Greatest Thing in Life" which will stand indefinitely as a monument to his genius, craftsmanship and enterprise.

THE AUTHOR.

THE author of "The Greatest Thing in Life" is Captain Victor Marier, a writer and soldier of reputation and merit. Captain Marier himself has witnessed some of the scenes he has so faithfully incorporated in his realistic story.

THE STORY

EDWARD LIVINGSTON, a rich dilettante, who believes himself to be socially superior to all with whom he comes in contact, is chagrined to discover that he loves Jeanette Peret, the vivacious, beautiful but humble daughter of Leo Peret, keeper of a cigar and newsstand in New York. He rebels against his passion in vain, for he believes that marriage with such a girl must inevitably shatter

his dreams of social prestige. He quarrels with her one day and when she drives him off, he sends her father one thousand dollars on learning that his health demands that he return to France. Neither Jeanette nor her father know who sent the money and Livingston does not reveal the secret. Jeanette accompanies her father to France where she dreams of making a noble match. Instead of this, she meets Monsieur le Bebe, a great uncouth green grocer who eats garlic, but who falls violently in love with her and to whom she reads poetry. The war breaks and the village is attacked by the Germans. There is a secret telephone in the cellar of the Peret home and information is regularly sent thereby to the French lines. Meanwhile, Livingston has become an officer in the American fighting forces and he is seeking news of Jeanette. The Germans take the village and trace the telephone to the Peret home. Monsieur le Bebe is wounded and hidden in the cellar by Jeanette. As the Huns are beating down the door of their hiding place, Jeanette telephones their danger to the French lines and Livingston receives the message. He leads a rescuing party and reaches the Peret house just as the Germans batter down the door. The girl and her father are saved, but Monsieur le Bebe dies from his wounds. Livingston, after months in the trenches and bitter privation, has found himself and he and Jeanette plight their troth.

THE PLAYERS

AN excellent cast has been provided for "The Greatest Thing in Life" by Mr. Griffith. The stellar role is in the hands of Lillian Gish, whose artistic work in "The Great Love" will be remembered. Robert Harron plays opposite to her, while other capable players in the cast are Adolpheestina, David Butler, Elmo Lincoln, Edward Peil, Kate Bruce and "Peaches" Jackson.

THE PHOTOGRAPHER

ONE of the ablest cameramen in the country is George W. Bitzer, who photographed many of Mr. Griffith's master productions. He is responsible for the splendid photography in "The Greatest Thing in Life," and his workmanship in this picture doubtless will be recognized as that of a master of his craft.

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	Latest releases

Cast and Story of "The Greatest Thing in Life"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of David Wark Griffith's New Photoplay.
An Artcraft Picture.

David Wark Griffith's Latest Artcraft Production, "The Greatest Thing in Life" Teaches Salutory Lessons

*Story Deals With Love and War and Tells How a Snobbish Society Man Found
His Soul When He Met and Loved an Humble Though Poetic Girl.*

EDWARD LIVINGSTON, capitalist, clubman, bon vivant and man about town, sadly realizes that when he appears on the streets, there is none in New York worthy to associate with him. What distresses him most is the fact that he is violently in love with Jeanette Peret, a cigar girl from whom for a year or more he has been accustomed to buy his cigars.

Finding her engaged with a jaunty customer one day, he becomes jealous and bluntly avows his love for her. Being a man of blunt speech he reminds her injudiciously that she is a simp, fit only to marry a simp and to rear a brood of simpkins. He escapes before the indignant Jeanette can vault over the counter at him. Some days later he hears that Mons. Peret is ailing and in need of funds with which to return to his beloved France. Livingston sends him \$1,000 by a messenger with a note that the money was in payment of a good deed done in behalf of the sender.

Peret is overjoyed and strangely enough, he recalls the good deed, which however, never existed. So with Jeanette he returns to France unaware of the identity of his benefactor. Peret's health is somewhat restored in France, but for a fall sustained when he seeks to embrace Mlle. Peaches on a stairway, he might have been restored completely to health. When news of the accident reaches Livingston, he goes to France, seeks Jeanette and apologizes for his rudeness.

But Livingston finds his love making is not as smooth as he anticipated. Jeanette is loved by Mons. le Bebe, a grccer, whose

"THE GREATEST THING IN LIFE"

The Cast

Jeanette Peret ... Lillian Gish
Leo Peret, her Father
Adolphe Lestina
Edward Livingston
Robert Harron
Mons. le Bebe ... David Butler
American Soldier
Elmo Lincoln
German Officer ... Edward Piel
Jeanette's Aunt ... Kate Bruce
Mlle Peaches
"Peaches" Jackson

greatest vice is the eating of garlic. Jeanette dreams constantly of a wonderful lover and she reads Chanticleer to Mons. le Bebe with great enthusiasm, for therein is a lover after her heart. Being practical minded, Mons. le Bebe fails to go into raptures over a rooster which Jeanette calls a golden sunbird, but which he recognizes as a chicken, he having once kept a flock of them in his back yard.

Jeanette makes up her mind that Livingston is not the man she is seeking when she sees him fall into a rage because two children touched his tailored knees with sticky fingers. So she makes up her mind to accept le Bebe on his promise to stop eating garlic, which indeed is a great concession for him to make. War with Germany is declared and le Bebe marches off to the front with Jeanette's blessing. He is wounded in a skirmish and Jean-

ette and her father hide him as the Germans enter the village.

Livingston meanwhile has donned an officer's uniform in the struggle against autocracy. Although he despises his fellow soldiers, he is a brave man. But when one of his whiskered fellow soldiers saves his life at the risk of his own, he becomes the soldier's friend. Manliness comes to him slowly, and he laughs when one of his comrades offers to trade one big cootie for two little ones.

Before retreating from the village, the French had placed a telephone in the basement of Peret's home. Peret telephones news of the Germans to the French with such success that the Huns start forth to discover and destroy the source of information. Mons. le Bebe is wounded in an engagement and carried to the Peret house where he is covered with sand and thus escapes capture. Jeanette is telephoning when the Germans force their way in as word comes that the Americans are advancing to the rescue.

Jeanette's message is received by Livingston who in return, sends her another weightier message. Le Bebe, though dying, defends Jeanette against the Huns with valor and dies as Livingston and the oncoming Americans enter the village. The Germans are driven away and as her grief over the passing of le Bebe dies away, Jeanette opens a store where doughnuts and home-made pies are sold to the troops. Of course, Livingston is her best customer and in the end all ends happily for Jeanette and her soldier sweetheart.

THE UNIVERSITY OF CHICAGO

DEPARTMENT OF THE HISTORY OF ARTS AND ARCHITECTURE

CHICAGO, ILLINOIS

OFFICE OF THE DEAN OF THE FACULTY OF THE DIVISION OF THE PHYSICAL SCIENCES

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CHICAGO, ILLINOIS

Press Review of "The Greatest Thing in Life"

To Be Sent to the Newspapers Immediately After the First Display of
David W. Griffith's New Photoplay.
An Artcraft Picture.

David W. Griffith's Splendid New Artcraft Picture "The Greatest Thing in Life," An Artistic Triumph

*Story Dealing With Love and War in This Country and In France Proves Delightful,
While the Situations are Dramatic, Thrilling and Appealing.*

DAVID W. GRIFFITH, master producer, scored another artistic triumph when his latest Artcraft photoplay of love and war, "The Greatest Thing In Life," was presented before an enthusiastic audience at the theatre yesterday. The photoplay introduces dainty Lillian Gish, one of the most charming screen players in the country, Robert Harron and other notable players, all of whom appear to excellent advantage in this remarkable production.

What is "the greatest thing in life?" The title, which may appeal as unusually comprehensive, is suggested by the theme of the play. The greatest thing is somewhat different to nearly every person; but Mr. Griffith has selected what he believes to be the greatest thing for the majority of persons, as the foundation for a drama of fascinating variety and arresting strength.

Mr. Griffith dips again into the ferment of the Western Front for the climax of his story. Americans are in the majority among the characters in the cast. The romance of the girl is touched with a charm of internationalism, but the pursuing action is staunchly typical of America.

The happy blending of delicacy and strength which is conspicuous in Mr. Griffith's unrivalled mastery in screencraft, has seldom appeared to more forceful advantage than in this superb photoplay. General whimsicalities are offered in contrast to situations of electric suspense and attacking strength. The action mounts with agreeable speed to the intense energy at the close, which is characteristic of all of Mr. Griffith's productions.

The story deals with a young American who is the social harvest of pampering circumstances; with a blithe and merry maiden who is entertained with dreams; and with a sturdy young Frenchman, a green grocer, loyal to his garlic-fed palate until love complicates his menu and many other things.

Mr. Griffith has given his idea in a motion picture that further strengthens his reputation of being one of the master producers of the screen. Its characters are as vivid to the spectator as old friends, definite in their contrasts and tempting in

their association.

The story moves alertly from the moment the characters are introduced, their foibles outlined with mirthful effect. It presents a penetrating study of humanity, but all analysis is immersed in the pleasant excitement that presides as one scene rises to another in fascination complication. The climax is a tumult of forceful action, weighed with suspense.

For each character, Mr. Griffith suggests the greatest thing in life, slightly different, perhaps, but the same in the final estimate. As a drama, it makes attendance a delight, as a profound study of humanity, its momentous theme

will recur to the spectator for many weeks.

The picture includes some of the most beautiful photographic scenes Mr. Griffith has ever presented, several of them secured while he was in France. Among them are photographs of the Marne river and Chateau Thierry.

The cast includes the regular Griffith players, Miss Lillian Gish, Robert Harron, Kate Bruce, Adolphe Lestina, and others selected for particular fitness to the parts including David Butler, Elmo Lincoln, Edward Peil, and "Peaches" Jackson. All acquitted themselves creditably.



David Wark Griffith

NEW STRINGS FOR YOUR BOW.

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

CONCERNING

D. W. Griffith's "The Greatest Thing in Life"

An Artcraft Picture

Here is a Chance for Unlimited Free Publicity.

HOW long has it been since the breeziest and most progressive paper in your town has used a symposium of the views of representative men and women?

You know the interest with which the people read such articles, don't you? Everybody wants to know what everybody else thinks about the same subject, and everybody talks about the opinion expressed by the others.

Suggest to the city editor of the snappiest, livest newspaper in your town—that the one you advertise in—that he have his reporters collect a series of brief "thumbnail interviews" with the prominent men they come in contact with, using their answers to the question: "What is the greatest thing in life?"

EXPLAIN that it will take no time of the reporters from their regular work; that they can get the answers on their customary rounds; and that the greater variety of answers from the greater variety of people, the more readable and interesting the symposium will be.

A girl in the newspaper office can do it by telephone, calling up ministers, doctors, soldiers, financiers, merchants, pawnbrokers, lawyers, clubwomen and a reformer or two. Suggest that the police reporter get the views of a noted crook, and of the city and county jailers.

Stage this to come about a week before you announce the showing in your theatre of D. W. Griffith's "The Greatest Thing in Life," an Artcraft picture, and you will have a tieup that will make the whole town talk about the picture and will bring many an extra purchaser to your box office.

Remind Them Of These

REMIND the public that this is another David Wark Griffith picture under the Artcraft banner.

Don't let the public forget his other triumphs:

"The Birth of a Nation"

"Intolerance"

"Hearts of the World"

"The Great Love"

Tell 'Em About It.

LILLIAN GISH and Robert Harron were big characters in "The Great Love."

Don't forget to let your public know that they are playing together again in "The Greatest Thing in Life."

What they did in "The Great Love" set a high standard for them to follow in any subsequent play in which they might appear together.

But they've reached that high standard, and passed beyond it. Tell your people about it. They'll want to know and to see the picture.

Some Strong Advertising Points.

HERE are just a few of the big points to emphasize in your advertising:

Photographic effects, absolutely new to pictures, evolved by a crippled soldier in France, are used for the first time.

The apple blossom scene in Normandy is a poem of idyllic beauty.

The great climax is on the Marne, made glorious in our own history by America's soldier sons.

New and splendid airplane battle stunts are filmed. The war

stunts strike a new note. Not the everyday news pictures, but big dramatic stuff from new angles.

Builds steadily up to a smashing climax—one of the biggest in motion pictures. There's no sagging of interest at any point in the picture.

The lighter element is furnished by an unique character, and a brown-eyed baby that will win everyone's heart.

Use these Lines in your Advertising.

HAVING passed through the cauldron of war, the haughty clubman, with his petty prejudices and jealousies burned away, wooed the little cigar counter girl like a real man. War is a great leveler and develops the greatest thing in life.

WHAT is caste to those who have endured a common sorrow, who have suffered a common peril? War has broken many a shell of social precedent, but never a stranger mating was caused than that of Jeanette Peret and Edward Livingston in "The Greatest Thing In Life."

NEW STRINGS FOR YOUR BOW

MADE IN U.S.A.

MADE IN U.S.A.

O.W. GUTHRIE'S The Complete Book of Bow

MADE IN U.S.A.

The Complete Book of Bow	The Complete Book of Bow	The Complete Book of Bow
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The Complete Book of Bow	The Complete Book of Bow	The Complete Book of Bow

D. W. Griffith's Story of Victory



D. W. GRIFFITH *presents* "The Greatest Thing in Life."

An ARTCRAFT Picture
Personally Directed by
D. W. GRIFFITH

Story by Capt. Victor Marier.
Photographed by G. W. Bitzer.

First he produced
"The Birth of a Nation"

Then
"Intolerance"

Followed by
"Hearts of the World"

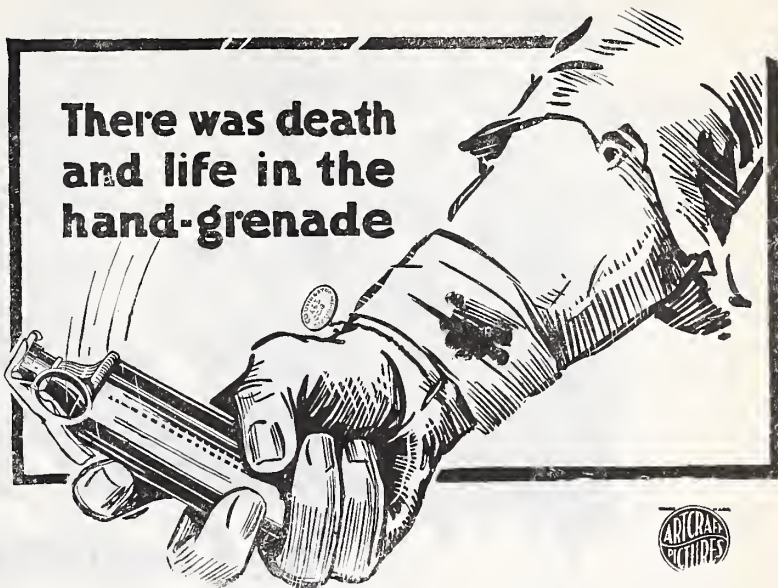
and
"The Great Love"

Now he gives you
"THE GREATEST
THING IN LIFE"

Are you coming to see
it? You bet you are!
But you'd better come
early.

STRAND
THEATRE
MONDAY - ALL WEEK
PRICES 50c. to \$1.00

D. W. Griffith's Story of Victory



DEATH for the Huns who were beating down
the door.

Life for the American girl, trapped behind it.

And for the American boy who led the Yanks,
the one who threw the grenade, the greatest thing
in life.

What is the greatest thing in life? Victory?
The veteran's first view of the Statue of Liberty
after the end of the war? Or—just what is it?

D. W. Griffith will show you in the newest pro-
duction from the hand of the genius who made
"The Birth of a Nation," "Intolerance," "Hearts
of the World" and "The Great Love."

Lillian Gish and Robert Harron are in it.

D. W. GRIFFITH *presents* "The Greatest Thing in Life"

An ARTCRAFT Picture
Personally Directed by **D. W. Griffith**

Story by Capt. Victor Marier.

Photographed by G. W. Bitzer.

STRAND
Broadway at Main Street
Monday and All Week
Price 50c. to \$1.00

D. W. Griffith's Great Story of Victory



The Creeping Barrage

LIKE the shadow on the earth of a cloud crossing the sun, the creeping barrage went forward.

From artillery, miles back, the shells dropped death on the German trenches.

Behind the protecting curtain the Yanks advanced, bayonets ready, grenades in hand.

Above, a bombing aeroplane darted like an angry wasp through the reek of battle.

Now you are in the midst of it with an American boy. Now you are back of the German lines where the girl he loves is in peril.

The Yanks are coming! But will they reach her in time?

It's a moment of terrific suspense!

For the first time in motion pictures you are taken into the line back of a creeping barrage. For the first time you charge side by side with the army of Yanks over No Man's Land.

It shows you why the Germans had to quit.

Robert Harron is the American boy. Lillian Gish is the girl. You saw them in those wonderful D. W. Griffith pictures "The Birth of a Nation," "Intolerance," "Hearts of the World" and "The Great Love."

The producer? That's easy. Of course it's another D. W. Griffith production.

D.W.GRIFFITH

Presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

Personally Directed by D. W. Griffith

Story by Capt. Victor Marier.

Photographed by G. W. Bitzer.

(Display Big Name of Theatre, Dates of Showing, etc.)

IF
you had
just one
wish—



**D. W.
Griffith's
Great
Story of
Victory**

WHAT would you ask for if the gods decreed that the one thing you wanted you could have?

You'd want the greatest thing in life, wouldn't you?

Well, what is the greatest thing in life?

Victory? Money? Love? The Distinguished Service Cross? The Sight of home at the end of the war? Or is it—

—the glorious thing that an unenvied American youth found in France in the midst of battle, the thing that brought him all that's really worth while? Is it that?

D. W. Griffith has that answer for you in his newest production.

Lillian Gish and Robert Harron are in it and the great creator of "The Birth of a Nation," "Intolerance," "Hearts of the World" and "The Great Love" with his magic has woven around them a motion picture story that takes its fit place among the photoplay masterpieces that will live forever.

D.W.GRIFFITH

presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

Personally Directed by D. W. Griffith

Story by Capt. Victor Marier.

Photographed by G. W. Bitzer.

*(Display Big the Name of Your Theatre,
Dates of Showing, etc.)*



D. W. GRIFFITH'S Great Story of Victory

ON the fingers of one hand you can count all the motion pictures produced by that splendid screen genius, D. W. Griffith, in the last five years. Here is the list; Check them for yourself:

"The Birth of a Nation" — *One!*
 "Intolerance" — *Two!*
 "Hearts of the World" — *Three!*
 "The Great Love" — *Four!*
 And — *Five!*

D.W.GRIFFITH

Presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

Personally Directed by D. W. Griffith

Story by Capt. Victor Marier.

Photographed by G. W. Bitzer

Lillian Gish and Robert Harron are in it, a wondrous tale of an American snob, who found in France's trenches, amid death and muck, life's most precious gift. What was the gift? Come and see!

RIVOLI

Monument Square

Monday - All Week

Prices 50c. to \$1.00



a single seated machine.
 In reply to a question by Senator Nor-
 ma, the Nebraskan said that just one
 air machine equipped with a Liberty mo-
 tor, had been shipped to France, for the
 American Army.

the letter and notified Mrs. Malvin. The
 child was placed in care of Mrs. Meyer.
 Police investigation up to late last
 night had failed to disclose the identity
 of the "Lennie" mentioned in the let-
 ter left by McCanna.

was finally struck by one of the pro-
 pellers. One of the propeller blades was
 found to be marked and slightly bent.
 A detailed examination of the marks on
 the hull shows they were not made by
 the vessel striking a submarine.

D. W. Griffith's Great Story Of Victory



That Girl In France

What do you know about that French girl that your soldier-boy, back victorious from the war, is going to tell you about? Are her clothes startling? Do the skirts show her hose? Is she the "Frenchy" sort of person you imagine her to be? D. W. Griffith's newest motion picture introduces you.

Lillian Gish portrays the girl. Her two love affairs don't go quite smoothly. Garlic fumes bathe one of her idols and the other is scarred with a sneer for all mankind. But a war well-won makes a tremendous difference! There are worse things than garlic, and cads can change. Meet that girl your boy knows in France.

D.W.GRIFFITH

Presents

"The Greatest Thing in Life"

An ARTCRAFT Picture

Personally directed by D. W. Griffith.

Story by Capt. Victor Marier.

Photographed by G. W. Bitzer.

(Give Big Display To Theatre Name And Dates Of Showing)

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER.
 Emperor Charles Said to be Making
 an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"THE GREATEST THING IN LIFE"

An ARTCRAFT Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-Sheets
Rotogravure, one-sheet
One twenty-four sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of David W. Griffith's New Photoplay, "The Greatest Thing In Life."

An Artcraft Picture.

THRILLING SCENES IN LILLIAN GISH'S NEW WAR PICTURE

**Superb Griffith-Artcraft Picture
"The Greatest Thing In
Life."**

ONE of the most remarkable scenes that has thus far been shown on the screen, is in D. W. Griffith's new Artcraft photoplay, "The Greatest Thing In Life," with Lillian Gish in the stellar part which will be shown at the theatre next The war has swept over a French village in which a young French-American girl, Jeanette Peret, the character portrayed by Lillian Gish, is living with her father. Hammered by the death storm from the great guns, they have taken refuge in an underground dugout.

As the French are leaving, pressed back temporarily by the Huns, a French officer shows Jeanette's father how the water jar opens with a secret spring and discloses a telephone.

"When the Huns come," the lieutenant tells the old man, "You can serve France by using it."

The old man tries his best to send the message but he is wounded and his daughter undertakes to send it. With the Huns pounding at the door, killing and slaughtering as they come, the girl takes up the field telephone. At first no one will answer.

At last, when it seems as though her heart must burst, a voice comes at the other end of the telephone. It is the voice of the fastidious, dandified young lover from America whom she had flouted. That far-off "hello" heard through shot and shell, means more to her than the hope of rescue from the beasts who are beating down her door; it means that the man she loves has found his soul in the muck and glug of the trenches.

New honors await Miss Gish when this vivid and wonderful emotional scene is presented to the public. She is splendidly supported, her leading man being Robert Harron, an actor of ability and wide popularity.

LILLIAN GISH HAS CHARMING ROLE IN BIG GRIFFITH FILM

**Paramount Star Rollicking Girl
in "The Greatest Thing
In Life."**

TO see Miss Lillian Gish as Jeanette in "The Greatest Thing In Life," is to see her in a role entirely different from any in which she has recently appeared. The picture is an Artcraft production by David Wark Griffith and will be shown at the theatre next

It presents Miss Gish as a rollicking girl, half hoyden, half dreamer. Her old father, who is homesick for his native France, keeps a little tobacco and news-stand in New York City. Jeanette has to tidy up the living rooms, and attend customers.

Very happy is she with today, but tomorrow is of great interest, too, for then will come her hero, a strong, brave man who loves the world as she does, and likes to dream too. At first she thought Edward Livingston might be the man. He was an elegant New York chap, but he called her a simp one day, and left before she could really express her thoughts under the rigorous force they deserved.

Then she went to France with her Daddy. When a young giant with a basket of vegetables arrived for the daily delivery at her Aunt's shop, and found the American girl wonderful, Jeanette had a new hero to consider. But he would eat garlic, and Cupid never rode to conquest on the waves of garlic fumes.

Livingston visited France, crossing the ocean to deliver an apology. He shared her delight in poetry and he was clean and fine, but he hated children. She knew then he could never be her ideal, and she returned to Mon. le Bebe. Then war changed many things for little Jeanette. It changed Livingston too. And in the end she knew Livingston was her ideal.

NOSTALGIA STARTS TROUBLE IN BIG NEW GRIFFITH PHOTOPLAY

**Character Fatefully Affected in
"The Greatest Thing in
the World."**

HOMESICKNESS started all the excitement that furnished the story for "The Greatest Thing In Life," D. W. Griffith's superb Artcraft picture, which will be shown at theatre next

It was an old man who suffered from it, Leo Peret. Nostalgia was what the doctor called it. So seriously did it affect Leo Peret, that the doctor told his daughter Jeanette, if he didn't return to his native France he would die.

Where was the money coming from? She didn't know and certainly he didn't. All they had was a small tobacco and news-stand. It came one afternoon from the most surprising source, two \$500 bills. They never knew just who sent it, only they thanked him again and again in their prayers.

But it was the man who had insulted Jeanette more thoroughly than any person in her merry young life. One day Edward Livingston walked up to the counter, bought a package of cigarettes, and said, "I love you, I have loved you for a year. But you are only a simp, fit to marry a simp, and become the mother of Simpkins."

Livingston was rich and proud, and most selfish. She met him again, later, in France, where her father regained his health in the life he loved and had missed so long. He did a valiant thing for France, too.

And Livingston, after being in the uniform of our soldier boys for a few months, decided she was not to marry a simp after all, unless he was one. And he wasn't for he became a hero and a man's man, and the leading character in a story of conquering strength and fascination.

HIDES SWEETHEART AWAY FROM HUNS

Thrilling Situation in "The Greatest Thing In Life."

HOW to hide her sweetheart, with the Huns walking upstairs, and he too injured to move further, is one of the exciting situations Jeanette Peret has to face in "The Greatest Thing in Life," D. W. Griffith's latest Artercraft picture which will be shown at the Theatre next Dainty Lillian Gish has the stellar role. He was too heavy for the slender girl to carry, and her aged aunt couldn't aid much. All about her were sacks filled with sand, protecting the family from the Hun bombardment of the village. Then came the inspiration. They would bury him in the sand. Sack after sack was dragged from the walls, and emptied over the suffering soldier of France, until only his face was visible. But he must breathe. And he would smother while the Germans were making their search. But discovery meant death for all.

Then he winced. Something under him was hard. He started to remove it. In his hand he held a cigarette holder that he carried always. Instantly the plan was completed. A handkerchief with a square removed from his mouth, was put over his face. The stem was placed between his lips. Then all was covered, with just the rim of the holder visible in the sand. The Germans looked, but did not see it. They threatened, bullied and prodded and poked, but found nothing.

At last they left, and Mon. le Bebe was safe. Not for long, however. The affairs of Mon. le Bebe and little Jeanette are an absorbing part of the new Griffith drama, which is one of the finest that has ever been presented by that master of the motion pictures.

SNOB IS LEADING ROLE IN PICTURE

But Livingston Is Brave Man in "The Greatest Thing In Life."

ONE of the leading characters in D. W. Griffith's new photoplay, "The Greatest Thing in Life," which will be shown at the theatre next, is a snobbish and fastidious young aristocrat. Edward Livingston, a role charmingly played by Robert Harron. Lillian Gish has the stellar role.

Edward is a languid young man, one of the variety known in the "young set" of society as a "tame cat." He lives in a palatial bachelor apartment. A man servant meets him at the door and spares him the physical wear and tear of hanging up his own hat.

Considerably to his own alarm and chagrin he finds himself falling in love with Jeanette Peret (Lillian Gish) who sells him cigarettes at her father's tobacco shop. Half to get her out of his sight, half to atone for a rudeness, he sends her the money to take her old father who is ill, back to France. But, no sooner has he done so than France seems also to call to him.

Over there, he is disgusted to find himself a rival in love against a French peasant with a hand like a ham but a good stout, stupid heart. Down in the mud and reek of the trenches he learns his lesson. It is borne in upon him that there is a greater aristocracy than that of wealth—an aristocracy of courage.

When, in the unraveling of the story, a detachment of Yankees rescue the girl from a band of battle-maddened Huns, it is the former dandy who leads them like a demon of conflict. In Edward Livingston, Mr. Griffith has made a character who will live in the literature of the screen.

CREEPING BARRAGE SPLENDIDLY SHOWN

Remarkable Scene In "The Greatest Thing In Life."

A GREAT deal has been written about that wonderful device of modern warfare—the creeping barrage. For the first time a creeping barrage has been put on the screen with really graphic details by D. W. Griffith in his new photoplay "The Greatest Thing in Life," in which Lillian Gish has the stellar part and which will be shown at the theatre next

It is a remarkable battle scene. No printed words can adequately describe this curtain of fire under the protection of which our Yank boys have repeatedly marched into the Hun trenches. You can see the heavy smoke clouds sweeping forward as though by the force of some unseen giant hand moving steadily toward the enemy trenches on a hill crest. You can see the shells exploding. It is so vivid that you can almost hear the crash.

Through the curtain of cloud a bombing aeroplane takes its perilous flight: now up almost in the real clouds; now darting like an angry wasp through the smoke and reek of the battle, just about the trenches.

The creeping barrage is a development of this war. Before the days of such intensive artillery fire such a tactical device was never dreamed of. This is the first visualization available to those at home.

Wonderful War Picture

DAVID W. GRIFFITH'S remarkable war picture, "The Greatest Thing in Life," which is being shown at the theatre this week, is a wonderful photoplay, both in the high quality of the acting and the superior direction and photography it evidences. Dainty Lillian Gish and Robert Harron have the leading roles and the support is in every way excellent.

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Greatest Thing in Life"

Artcraft Theatre

SHERMAN SQUARE

LENOXTOWN MO

TEL LENOX 209



Dear Miss Morrison:

At a little dance some months ago I saw a charming girl dancing at different times with two most absurd looking men. One was plainly a member of the "snobocracy," white-skinned, oval-faced and soft-voiced. The other was fat and beef-like.

Naturally I wondered why that fine girl was wasting her time, talents and beauty on such bores.

Yesterday, in a motion picture, I saw another member of the "snobocracy." There was no dancing this time. Instead, machine guns scattered death. Would you believe it, that so-called "sissy" was transformed? He dashed through the most terrible rain of machine-gun bullets. He ignored bombs dropped from the aeroplanes that did terrifying "stunts" directly above.

Why? To save a charming girl! He, the "sissy" had been made a MAN.

Down in the cellar of the house where the girl was imprisoned a fat beef-like man --- in the uniform of the French Army! --- lay wounded. Over him stood the charming girl. Outside the door the Hun horde pounded --- to get THE GIRL.

Rising, it seemed with the strength of a god, the beef-like man threw himself upon the Boches that burst in upon them.

That photoplay was

D. W. GRIFFITH'S "THE GREATEST THING IN LIFE."

his latest Artcraft Picture.

Before I saw it I couldn't understand the girl at the dance. Now I can! She knew there was such a thing as a Brotherhood of Man. And she was a member.

You'll be a member too if you see this Griffith masterpiece. It will be here all week.

Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "The Greatest Thing in Life"

ADVANCE

POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

Dear Miss Morrison:

DATE _____

What is the greatest thing in life? Is it Love, Faith, Hope, Sympathy? Is it, perhaps, Life itself?

D. W. Griffith's newest Artcraft Picture, "The Greatest Thing In Life," takes you from America to the French Battle-Front, through the trenches, through shot, shell and bullets. Up in the air in an aeroplane doing terrifying "stunts" the quest still goes on. What IS the greatest thing in life? Depend on D. W. Griffith to tell you! All week.

Yours sincerely,

Manager _____

ADVANCE

POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

Dear Miss Morrison:

DATE _____

You will see the greatest climax ever seen in motion pictures in D. W. Griffith's newest Artcraft Picture, "The Greatest Thing in Life."

On the historic Marne battlefield, made unforgettable by America's sons, D. W. Griffith has laid the scene of a photoplay that will live forever in picture history.

A war drama, vibrant with human interest, pulsating with romance, brimming with thrills. Won't you come down? Any day this week.

Yours sincerely,

Manager _____

ADVANCE

POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

Dear Miss Morrison:

DATE _____

A rooster was only a rooster to Mons. le Bebe but to Edward Livingston, who had "high-brow" tastes, it was the chanticleer.

But Danger was Danger to either of them. Whether it came in the form of machine-guns or shells in D. W. Griffith's newest Artcraft Picture, "The Greatest Thing In Life," they both called it Danger.

You can't afford to miss the thrills, the romance, the suspense, the surprise in this latest Griffith masterpiece. Come; all week.

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

ADVERTISING POSTERS FOR "THE GREATEST THING IN LIFE"

Always Obtainable at your Exchange



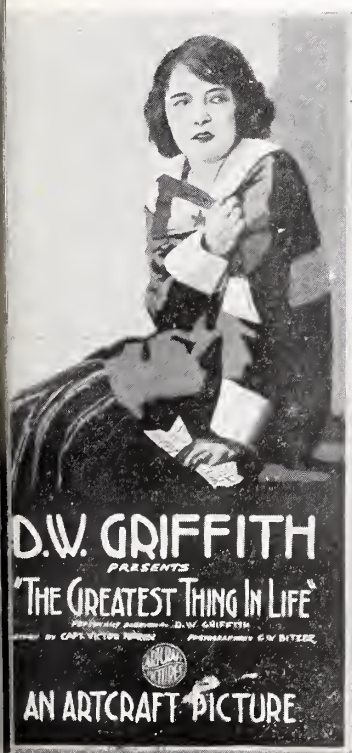
One Sheet



Twenty-Four Sheet



One Sheet



Three Sheet



Six Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD BYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain (And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 6

Too Many Millions

Scheduled Release Date: 8 Dec 1918



How To Advertise
WALLACE REID in
"Too Many Millions"
A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PRODUCTION CUTS AND MATS

WALLACE REID in "Too Many Millions"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, EDITOR

**PRESS
STORIES**



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE LASKY Vice Pres. CECIL B. DE MILLE General Mgr.
NEW YORK



**AD CUTS
and MATS**



FACTS CONCERNING WALLACE REID'S LATEST PICTURE "TOO MANY MILLIONS"

WALLACE REID, STAR

AS a talented and popular screen star, Wallace Reid is surpassed by few, if any, motion picture players now before the public. An excellent actor, an artist of discriminating taste and judgment, possessing personal magnetism to a degree unapproached by the average player, he is known among his admirers as the "classiest" man in the silent drama. His record as star is one of unbroken successes and his recent photoplay, "The Man from Funeral Range," presented him in a characteristic role of unusual power and effectiveness. But in his latest picture, "Too Many Millions," Mr. Reid has a heroic role, that of a book agent who inherits vast wealth, loses it suddenly, finds love in a cottage and when his wealth is restored, he wonders what he shall do with all the money. Those who know Mr. Reid's artistry will be assured that the role fits him like a glove and that in his capable hands not a single opportunity to add to its effectiveness is neglected. If he fails to make this one of the most talked of productions of the current season, I shall be keenly disappointed.

THE AUTHOR

THE story of "Too Many Millions" is based upon the successful novel "Someone and Somebody," written by Porter Emerson Browne and which scored a decisive hit on its appearance some time ago. Mr. Browne is one of the best known of contemporaneous writers and playwrights of this country, and the story alluded to is accounted as one of his best.

THE SCENARIST

THE adaptation of "Too Many Millions" for the screen was made with signal skill by Gardner Hunting, one of the most capable photo-playwrights in the country as his long string of successes amply proves. In his splendid handling of Porter Emerson Browne's fine novel, he has given us a story that is a happy combination of action, mystery and humor.

THE DIRECTOR

JAMES CRUSE, who directed "Too Many Millions," is one of the most versatile men in pictures. As leading man, character man, star and director, he knows film work from every angle. Although a young man, he has appeared in several hundred photoplays. His skillful work displayed in "Too Many Millions," proves him to be one of the most progressive directors in the field of the silent drama.

THE STORY

WALSINGHAM VAN DORN, a book agent, falls heir to forty millions of dollars by the death of his two uncles, Wall Street brokers who, among many other victims, have robbed the father of Desiree Lane of two millions. The newly made millionaire enters upon his new life with gusto, but he tires of his idle existence and appeals to Wilkins, his confidential manager, for a remedy to drive away the blues. Wilkins installs Van Dorn in the former home of Desiree Lane, who is now working as cashier in a restaurant. When she reads of Van Dorn's good fortune, she convinces herself that he is responsible for her misfortunes, and goes to his house, her former home, to extort her two millions from him. Hence it is that when Van Dorn awakes in the morning, he finds Desiree watching by his bedside. He laughs at her demand for the restoration of her inheritance, but is promising to comply when he learns that Wilkins has decamped with his money and that the house he is in has been attached by creditors. He flees with Desiree in an automobile, but when his gasoline runs out, the machine is taken from him by detectives. The two are obliged to

spend the night in an inn and it is burned to the ground, the two escaping in their robes de nuit. In attempting to save his personal effects Van Dorn is almost suffocated, but saved by a garage keeper to whom he owes the price of ten gallons of gasoline. Deprived of their clothing, they accept garments from a minister and his wife and the two are married. Van Dorn gets a job in the garage and two years later, while they are still honeymooning in their cottage, Wilkins returns with their forty millions, saying he has tired of the responsibility of its custodianship. Van Dorn doesn't know whether to accept it or not. He finally leaves it to the audience to decide. What would you do?

THE SUPPORT

ASTRONG cast supports Wallace Reid in "Too Many Millions." Ora Carewe has the leading feminine role of Desiree Lane, Tully Marshall plays the important character part of Wilkins and James Neill appears as Mr. Lane. Others who round out the cast are Charles Ogle, Winifred Greenwood, Noah Beery, Percy Williams, E. Pasque, and Richard Wayne.

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Latest Releases**

SPECIAL FEATURE ARTICLE

For Use of Exhibitors in Their House Organs or of Editors Desiring Special Story on Wallace Reid or His Latest Photoplay, "Too Many Millions,"
A Paramount Picture

Wallace Reid in His New Paramount Photoplay, "Too Many Millions," Has Hard Financial Nut To Crack

*He Asks You to Tell Him What You Would Do With Forty Millions of Dollars If You
Had a Lovely Wife and Were Happy in Your Poverty.*

WHAT would you do with forty millions of dollars? Would the possession of such wealth add to your happiness if you were happily married, satisfied with your job and were doing well? These are the problems Wallace Reid is called upon to solve as Walsingham Van Dorn, a book agent, in his latest and perhaps most delightful photoplay, "Too Many Millions," which will be shown at the Theatre next

Van Dorn is wondering where his next meal is coming from when he suddenly inherits forty millions by the death of two uncles in an automobile accident. He lives the life of a jaded capitalist for a time and then with satiety comes unhappiness and weariness. But he meets the one woman one day and when his wealth disappears through the dishonesty of his financial agent, he gets a job in a garage, marries the woman he loves and or two years he is the happiest man in the world.

"When my agent returns my millions to me," said Mr. Reid in

discussing his new photoplay, "he finds me a happy man contented to live upon my small wages. I know that the possession of the money will heap upon me many undesired responsibilities and both my wife and I are in a quandary. We don't know what to do with the money and we leave it to the audience. What would you do?"

And that is the question everyone will be called upon to answer when the picture is shown at the Theatre. It is a delightful comedy, full of surprises and affords Mr. Reid one of the best roles of his career.

As a man of varied accomplishments, Wallace Reid has no equal on the screen. He has done everything that scenario writers can think of—and some that he thought of himself—including falls, fights, dives, and even a female impersonation with John Bunny in the early part of his screen career. It was during the filming of the "Los House," one of his earlier productions, that he was required to jump from the third story of a burning

building into a life net. As he was falling, one of the men holding the net tripped over a hose, while another misguided person turned a full stream of water upon Reid with the result that he hit on the edge of the net and was laid up for a month with a badly dislocated hip. Another big scene that Reid did was the great saloon fight in "The Clansman," in which Reid and the men fought all day. Over twenty-five hundred feet of film were taken of this scene.

While playing opposite Geraldine Farrar in the famous screen version of "Joan the Woman," Wallace Reid reached the pinnacle of success as the unsurpassed popularity of the production testifies as he did in "The Woman God Forgot," and "The Devil Stone."

Mr. Reid's latest Paramount successes include "Believe Me, Xantippe," "The Source," "The House of Silence," and "The Man From Funeral Range." His characterizations in these photoplays have justified the claim of his admirers that he is the "classiest" player in motion pictures today.



Cast and Story of "Too Many Millions"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Wallace Reid's Photoplay
A Paramount Picture

Wallace Reid's Latest Photoplay, "Too Many Millions," Has Charming Story, Delightful Humor and Dramatic Thrills

Adventures of Book Agent Who Becomes a Millionaire and Who Finds Love and Happiness in Novel Circumstances, Make This Paramount Photoplay Notable.

WALSINGHAM VAN DORN is a handsome young chap who is ignored by his two uncles, bankers and brokers in Wall Street, makes a precarious livelihood as a book agent. He sells one copy of a work to Desiree Lane, a daughter of the rich, who promises to mail him a check in lieu of cash payment. Van Dorn is spending his last cent in a restaurant when he reads in a newspaper that his uncles have been killed in an automobile accident and that he is heir to forty millions of dollars.

Going to the office of his dead uncles, Van Dorn meets Wilkins, the confidential manager, who gives him a roll of money and starts the young man on his career as a millionaire. He goes the pace for a time and is disgusted until Wilkins tells him to settle down and that he has provided a handsome home for him. They go to the place and arrive just as Desiree, whose home it had been, is leaving it sorrowfully. Desiree's father had been brought to ruin by Van Dorn's uncles, and the shock when he finds himself penniless and Desiree a pauper, kills him.

Van Dorn takes possession of the home without having seen Desiree or learning her sad story. Desiree applies to the restaurant manager for employment and becomes the cashier. She learns from the waitress that Van Dorn dines there and after reading the account of the death of Van Dorn's uncles in the newspapers she resolves to take the law into her own hands and attempt to recover her stolen property by force if need be. Hence, when Van Dorn awakes in his room the next morning, he finds Desiree seated by

"TOO MANY MILLIONS"

The Cast

Walsingham Van Dorn, A
Book Agent, Wallace Reid
Desiree Lane, A Cashier,

Ora Carewe
Wilkins, A Rogue,

Tully Marshall
Garage Keeper, Charles Ogle
Mr. Lane, Desiree's Father,
James Neill

Waitress,
Winifred Greenwood
Bass Brothers, Noah Beery
Percy Williams
Beverwyck.....E. Pasque
Second Friend,
Richard Wayne

his bedside, demanding that he restore her father's two millions of dollars to her.

Van Dorn agrees to return the money, but at that moment, a clerk from the Bass Brothers' office, rushes in with the information that Wilkins has decamped with Van Dorn's forty millions of dollars, all securities having been converted into cash by him. Even the house in which Van Dorn is living has been attached, on the strength of a power of attorney which Van Dorn had foolishly executed to Wilkins. Van Dorn decides to hunt Wilkins down and demand restitution. He asks Desiree to join him in the chase, to which she gives her assent.

Although detectives are on the watch, Van Dorn and Desiree make their escape in an automobile which they abstract from the garage. The officers follow and when Van Dorn stops to get gasoline, they take possession of the ma-

chine, leaving Van Dorn and Desiree without means of resuming their pursuit. They are obliged to go to a nearby inn for the night and the structure burns to the ground. Van Dorn carries Desiree to safety and returns to the inn for his personal affects. He is overcome by smoke and is rescued by the garage keeper who cannot afford to let the young man die, because he owes him for ten gallons of gasoline.

Desiree begs bystanders to restore Van Dorn because she loves him. Van Dorn hears, sits up and says he is all right. The garage man offers Van Dorn a job saying he can thus work out his debt, and realizing his utter helplessness, he accepts. The garage man urges that Van Dorn should marry Desiree in view of the circumstances which are apt to provoke scandal and they seek a minister. The couple, arrayed in blankets, are wedded, and the sympathetic minister and his wife give both of them outfits of clothing.

The pair start housekeeping in a cottage and two years later, there is a knock at their door. Wilkins is at the threshold, carrying two heavy bags. He comes in, places the bags on the table and announces that after carrying forty millions with him for two years, he has sickened of the job and has decided to walk straight henceforth. Van Dorn and Desiree look at the money and at each other. They don't want the money, for they are rich in each other's love. But to let forty millions be bandied about without a protector—what idiocy! They appeal to the audience for guidance. Shall we take it or not?

What would you do?

Press Reviews of "Too Many Millions"

To be Sent to the Newspapers Immediately After the First Display of
Wallace Reid's Latest Photoplay,
A Paramount Picture

Wallace Reid Scores Personal and Artistic Triumph in New Paramount Photoplay "Too Many Millions"

*Old Question "What Would You do With Forty Million Dollars?" is the Tough Problem
that Faces Hero and Heroine in a Highly Delightful Picture.*

WHAT would you do if you had forty million dollars? Walsingham Van Dorn, the hero of "Too Many Millions," Wallace Reid's new Paramount picture which was presented most successfully at the Theatre yesterday, faced that problem and found it a tough one.

In a delightful romantic comedy Wallace Reid shows how Walsingham staggered along for a while under the weight of the forty millions, how they were suddenly taken from him, how a beautiful girl demanded two millions that had been stolen from her father, how he and the girl were suddenly stranded without any money and how they lost most of their clothes in a fire. They suddenly married,

they live happily on the money the young man earns until the time when the forty millions are again returned to them. Do they take them? For the answer we refer you to the picture.

It is one of the most unusual and amusing vehicles that Mr. Reid has had in some time. He is splendid in the character of Van Dorn. In the first part of the story, Van Dorn, is shown trying to earn a living as a book agent. Suddenly two rich uncles of his are killed in an automobile accident and he finds himself their heir.

But life is anything but smooth and happy when he first gets the forty millions and amusing complications pile up thick and fast. The picture was directed by James Cruze, who handled it in an unusu-

ally skillful fashion, keeping the comedy pitch just right throughout.

Ora Carewe is the heroine, Desiree Lane, the girl who was robbed of two millions by Van Dorn's skinflint uncles. Visually Miss Carewe is a delight and she also contributes some acting of a high order. Tully Marshall is seen in an important character part, that of Wilkins, the confidential agent of Van Dorn, who suddenly disappears with the money and leaves his employer penniless. Charles Ogle contributes an important character interpretation in the person of a garage keeper, who risks his life to save Van Dorn from a fire because Van owes him a garage bill.

Others who appear to advantage are James Neill, Winifred Greenwood, Noah Beery, Percy Williams, E. Pasque and Richard Wayne.

WALLACE REID'S NEW PHOTOPLAY "TOO MANY MILLIONS" BIG SUCCESS

WALLACE REID, the popular Paramount star, scored a big success in his latest photoplay, "Too Many Millions," on its presentation at the Theatre yesterday. The picture is one of the most enjoyable seen here this season.

Walsingham Van Dorn, a book agent, falls heir to forty millions of dollars by the death of his two uncles, Wall Street brokers who among many other victims, have robbed the father of Desiree Lane of two millions. The newly made millionaire enters upon his new life with gusto, but he tires of this existence and appeals to Wilkins, his confidential manager, for a remedy to drive away the blues. Wilkins installs Van Dorn in the former home of Desiree Lane who is now working as cashier in a restaurant.

When she reads of Van Dorn's

good fortune, she convinces herself that he is responsible for her misfortunes and goes to his house, her former home, to extort her two millions from him. Hence it is that when Van Dorn awakes in the morning, he finds Desiree watching by his bedside. He laughs at her demand for the restoration of her inheritance, but is promising to comply when he learns that Wilkins has decamped with his money and that the house he is in has been attached by creditors.

He flees with Desiree in an automobile, but when his gasoline runs out, the machine is taken from him by detectives. The two are obliged to spend the night in an inn and it is burned to the ground, the two escaping in their robes de nuit. In attempting to save his personal effects Van Dorn is almost suffocated but saved by a garage keeper to

whom he owes the price of ten gallons of gasoline. Deprived of their clothing, they accept garments from a minister and his wife and the two are married.

Two years later while they are still honeymooning in their cottage, Wilkins returns with their forty millions, saying he has tired of the responsibility of its custodianship, and Van Dorn doesn't know whether to accept it or not. He finally leaves it to the audience to decide. What would you do?

Mr. Reid was excellent in his portrayal, while Ora Carewe, a beautiful actress who is new to Paramount audiences, instantly established herself as a favorite by her characterization of Desiree Lane. The support was in every way excellent, the principals Tully Marshall, Charles Ogle, James Neill and Norah Beery, being most artistic.

a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the propellers.
One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

He dreamt it—
and it came
true next day!



And then the "unfortunate" fellow started
out to try to spend it! Lord, he'd give the
page-boys in the hotel a ten-spot every
time he saw one—and you bet he saw
them, for they took care to be *present!*

JESSE L. LASKY
presents

WALLACE REID IN "Too Many Millions"

A Paramount Picture

*Adapted from the story "Someone and Somebody"
by Porter Emerson Browne*

Scenario by Gardner Hunting

Directed by James Cruze

STRAND

Broadway at Main Street

TODAY

Bray Pictograph

"A German Trick that Failed"

Latest News Weeklies

STRAND

THEATRE

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Bray Pictograph

"A German Trick that Failed"

Latest News Weeklies

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*Adapted from the Story,
"Someone and Somebody,"
by Porter Emerson Browne
Scenario by Gardner Hunting
Directed by James Cruze*



—And all in
\$5 Gold Pieces!

At least that's the way
they felt to Walsingham
Van Dorn who had lived for
twenty years without one
spare dime to rub against
another, and then some rela-
tions left him forty millions
in one lump.

He simply can't give it
away fast enough—it buries
him!

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
h. St. to 42d St.
THEATRE EIGHTH AVE.
AT 40TH ST.
er—"The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET.
Secret. with ELLA HALL.
nts "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 23d St.
er—"The Beast of Berlin"

ATHE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
UM in "TOUGH & READY."
Eye, 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P. M.
BRADY in "THE TRAP."
THE WOMAN IN THE WEB."

WEST SIDE
St. to 86th St.

THE BROADWAY AND
T. THEATRE 77TH STREET
kawa, "Honor of His House."
in "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
RDEN, "The Splendid Sinner"

WEST SIDE
h. St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

IAN 76 Cathedral Parkway
3 to 11 P. M.
VET, in "Lest We Forget"

116th St. & 5th Ave.
SUBMARINE EYE."
THE WOMAN IN THE WEB."

REETS MANHATTAN AVE
CKWELL & Evelyn GREELEY
A LEAP TO FAME."
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street.
iston Forbes-Robertson
askas and Faces."

EST 99th & Columbus Ave.
Cont. 11.30 to 11 P. M.
SNETT in "THE KEY TO
BUSINESS." Toto Comedy.

Wonderland THIRD AVENUE
AT 1520 STREET.
Phillips in "The Risky Road"

COMEDY 3754 3d Ave.
LIAFERRO, 'The Three of Us'
STORY COMEDY

Westchester Av. & 161st St.
DANCE TALMADGE
"THE STUDIO GIRL"
WITH CLIFFORD
E GUILT OF SILENOE"

THEATRE 4048 Third Av.
iscalle in "Madame Who?"

RESCENT 168TH STREET
& BOSTON ROAD
APLIN in 'Chase Me, Charlie'
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
iscalle in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1295 Fulton Street.
Continuous 1 to 11 P. M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS, "Betty Takes a Hand"

RIVOLI

Monument Square

*Inherits
40 Millions
While
Eating
30¢ Dinner!*



THE question is, if you read in the paper that you had inherited 40 million dollars in real money—and you were eating a 30c dinner at the time, which was the first square meal you had had in 2 days—would you *finish* the meal before going for the money?

You think you would! Well, try it; just get somebody to leave you 40 millions and see!!

JESSE L. LASKY
presents

WALLACE REID IN "Too Many Millions"

A Paramount Picture

Adapted from the story "Someone and Somebody," by Porter Emerson Browne
Scenario by Gardner Hunting
Directed by James Cruze

TODAY

Bray Pictograph
"A German Trick that Failed"
Latest News Weeklies

UP AND DOWN
BROADWAY

In and Out
of the
Film Studio

BELOW 14TH

NEW STAND EAST BR
& MARK
Mrs. Vernon Castle, "Hillcrest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Secor
FRANK KEENAN in "LOAI
4th Epla. "THE WOMAN IN"

ST. MARKS 130 Sec
CARLYLE BLACKWELL in
OUT. "THE EAGLE'S"

WINDSOR THEATRE 41
GAIL KANE in "THE TAB
Eplado 16 "THE MYSTER"

M. & S. Theat

AMERICAN MOVIES
Francis X. Bushman & B
in "With Neatness and

M. & S. 6-8 Del
J. Warren Kerrigan in "T
Card." 8th Epla. "The P

NEW 14th ST. 14TH
SE
"TARZAN OF THE
The Wonder Play of

ODEON 58-62 Clin
DOROTHY DALTON in "I
Nack Sennett Comedy, "It Po

PALACE 133 Es
Pauline Frederick, Mrs. D
5th Epls. "The Woman

SUNSHINE 141 E. P
Edith Storey; 'Treasure

WACO 118 Riv
Elsie Ferguson, "The So

STAPLETON

RICHMOND THE
CARMEL MYERS in "The M
CHARLIE CHAPLIN in "A

NEWARK, N

REAST FIELD 11
"Tarzan of the Apes," with J
A Sidney Drew Com

HOBOKEN

STRAND Washing
STRAND PLAY
IN
"BROADWAY JO

YONKERS, N

HAMILTON WM. S
"A SON OF DEMOCR

ORPHEUM KITTY
in "THE PU
Tm—MAE MARSH in "Field

ROCKAWAY B

NEW THEATRE HAMMET
ROCKAW
in "T
OLGA PETROVA WITHI

FAR ROCKA

COLUMB
MAE MARSH, 'The Face

Stuyvesant Heights

COLONIAL BROAD
ROCKA
BILIE BURKE in "Eve's

DECATUR Broadway
Cont. 1.5
"The Kaiser—The Beast

HALSEY THEATRE Hal
Cont
Henry B. Walthall in "Hunde
USUAL VAUDEVILLE

IMPERIAL THEA. Halsey &
Cont. 1.5
Margery Wilson in "Flames

Ridgewood Secti

ADVANCE PRESS STORIES

For Use of Exhibitors in Their House Organs or to be Sent to the Newspaper
Prior to and During the Display of "Too Many Millions"
A Paramount Picture.

WHAT WOULD YOU WITH ONLY FORTY MILLION DOLLARS?

This is a Vital Question to Wallace Reid in New Film,
"Too Many Millions"

SUPPOSE you were a young man and suppose you had forty million dollars. Then suppose someone stole the money from you. And suppose you were caught in a fire with a girl you loved, and suppose that you and the girl escaped with your lives, but without much clothes. What would you do next?

That's the plight that Walsingham Van Dorn and Desiree Lane found themselves in one night. Walsingham's first move was to throw blankets over Desiree and himself, and his second act was to call a preacher who was watching the fire, and arrange for his marriage with Desiree.

His third move was to get a job the next day so as to support his bride. As for the other moves the happy couple made—they are all shown in that delightful comedy, "Too Many Millions," which will be displayed at the..... Theatre next Wallace appears as Walsingham Van Dorn and beautiful Ora Carewe is Desiree Lane.

Why They Like Reid

WALLACE REID'S admirers like to see him in different situations. Why? Because they always realize that he will get the better of the situations and come out with flying colors. Most of his recent picture successes have presented him as a young man who had to overcome large-sized obstacles. His latest picture, "Too Many Millions," which is the bill at the..... Theatre this week, is no exception to the rule, although it is quite different in development from any picture Mr. Reid has ever done.

WALLACE REID HAS SPLENDID ROLE IN 'TOO MANY MILLIONS'

At First a Starving Book Agent
Then Millionaire Who Has
Many Adventures

WALLACE REID has the part to which he is best suited in his latest Paramount Picture, "Too Many Millions," which will be shown at the..... theatre next..... As Walsingham Van Dorn, he is first shown as a poor young man trying to make a living selling books. Then comes a bolt from the blue. Two wealthy skinflint uncles of his are suddenly killed in a motor accident and Walsingham finds himself the possessor of a cool forty millions of dollars by the terms of their will.

The cool forty millions, however, make things warm for Walsingham. In the first place a beautiful young woman, Miss Desiree Lane, shows up and tells him that two millions of the money belongs to her, that his uncles robbed her father of it and caused his death. The next thing to happen is the discovery that Van Dorn's confidential agent, Wilkins, has fled with the forty millions.

Taking the girl, Van Dorn goes in pursuit of him in a motor car. They stop for gasoline and while they are at a garage officers take the car away from them. He and Desiree go to a nearby inn for the night, and at dawn the inn catches fire and they barely escape with their lives. Then Van Dorn and Desiree marry and the bridegroom takes a job in the garage to pay for the gasoline.

They like the life so well that they live on in the little village quite happily for two years with no money except what Van Dorn earns. Then Wilkins unexpectedly appears and offers to return the forty millions of money, but they hesitate to take it. What would you have done? .

WALLACE REID A BOOK AGENT IN NEWEST PICTURE

His Role in "Too Many Millions"
One of the Best of His
Screen Career

HIS newest photoplay, "Too Many Millions," a comedy of money, love and adventure, which will be shown at the..... theatre next....., affords Wallace Reid one of the best roles of his screen career. In this picture he is a book agent who suddenly inherits forty millions of dollars and the entire course of his existence naturally is changed thereby.

He starts to live the life of a man of wealth, but soon falls victim to the ennui which often overcomes the idol rich. Then follow a series of rapid fire adventures, involving a beautiful heroine whose father had been robbed by the book agent's uncles, and a chase after the millions after they have vanished suddenly. There are many notable scenes, one being the burning of an inn in which the hero and heroine narrowly escape with their lives.

The story is in a light comedy vein throughout, and Mr. Reid is said to have his best light comedy role since "Believe Me, Xantippe." Ora Carewe is leading woman, playing Desiree Lane, and Tully Marshall is Wilkins, the absconding financial agent. Others who have important parts are Charles Ogle, James Neill, Winifred Greenwood, Noah Beery, Percy Wilkins and Richard Wayne.

The picture was adapted by Gardner Hunting from Porter Emerson Browne's novel, "Someone and Somebody." The scenes were photographed by Charles Rosher and James Cruse was the director.

MISS ORA CAREWE CAPABLE PLAYER

Supports Wallace Reid in "Too Many Millions"

ORA CAREWE, who plays the feminine lead in "Too Many Millions," Wallace Reid's new Paramount picture, which will be presented at the.....Theatre next..... is an actress of unusual acting ability as well as being one of the most strikingly beautiful girls in the films. She became an actress in her eleventh year and about three years ago, she decided to take a flier in the pictures. She applied at the old Fine Arts studio where D. W. Griffith was making pictures, and because of her appearance, and stage training in musical comedy and drama, Mr. Griffith promptly gave her a lead.

Her first picture was called "Martyrs of the Alamo." She later played the leads in "In Old Mexico" and other Fine Arts successes, and then went to Keystone where she was starred. After some months in comedy she returned to the more serious form of screen drama and she is now one of the most popular young leading women in the pictures.

Her excellent work in support of Wallace Reid in "Too Many Millions" will add greatly to the popularity of the picture, for she makes Desiree Lane, the heroine, a young woman of delightful charm and intelligence.

Browne Popular Writer

PORTER EMERSON BROWNE, who wrote the novel, "Someone and Somebody," from which Wallace Reid's new Paramount picture is made, is one of the most popular of the younger American novelists. The picture version of "Someone and Somebody" is called "Too Many Millions," and affords Wallace Reid a splendid starring vehicle. The picture has speed, mystery, and a strong, romantic interest, and is drawing large audiences to theTheatre this week.

JAMES CRUZE WELL KNOWN AS DIRECTOR

Director of "Too Many Millions" Man of Achievements

JAMES CRUZE, director of Wallace Reid's new starring vehicle, "Too Many Millions," is one of the most versatile men in the pictures. Author, leading man, star, character man and director, he knows film work from all its angles. He has appeared in scores of photoplays as an actor and is one of the veterans of the art, though he is a young man.

At the age of sixteen Cruze was a star on the speaking stage. By the time he was twenty he was playing such roles as David Garrick and Richelieu. He came to the pictures to do leads, but later he has been known as one of the screen's cleverest character men and his work in "Believe Me, Xantippe," "Wild Youth," "The City of Dim Fames" and other Paramount pictures is well known to film fans everywhere.

Mr. Cruze recently decided to take up directing again, a phase of picture work in which he won distinction some time ago. His skillful work in making "Too Many Millions," which will be shown at theTheatre next, marks him as one of the most progressive men in the motion picture field.

Marshall Famous Actor

TULLY MARSHALL, who plays the important role of Wilkins in "Too Many Millions," the new Paramount picture in which Wallace Reid is starred at the Theatre this week, is one of the best known character men in motion pictures. He will be remembered for his excellent acting in "We Can't Have Everything" and other recent Arcraft Pictures. In "Too Many Millions" he plays a financial agent who absconds with forty millions just when the hero of the story is beginning to get used to having so much money.

WEALTH ESSENTIAL TO OUR HAPPINESS?

Old Question Is Revived by "Too Many Millions"

IS money essential to happiness? This is a world-old question, but it is developed from an entirely new angle in "Too Many Millions," the new Paramount picture in which Wallace Reid is starring, and which will be shown at the.....

Theatre next..... The hero is first shown as a poor young book agent. Wealthy skinflint uncles of his suddenly die and leave him forty million dollars.

Then his troubles start, but after he loses the money and finds the girl he loves, happiness comes to him. Then with equal suddenness, the money turns up a second time, and he is puzzled to know whether to accept it or not. What would you have done in a similar situation?

Mr. Reid is finely supported by picked players, his leading woman being Ora Carewe, a beautiful and talented actress. Others in the support include Tully Marshall, Charles Ogle, James Neill, Noah Beery and others.

Capable Scenarist

GARDNER HUNTING, who made the picturization of "Too Many Millions," Wallace Reid's new Paramount picture, which is the bill at the..... Theatre this week, is a skilled writer of screen stories, who has numerous successes to his credit. He was responsible for "The Petticoat Pilot," starring Vivian Martin, "The Varmint," starring Jack Pickford, and other famous successes. In "Too Many Millions" his skillful handling of Porter Emerson Browne's novel has resulted in a story that is a happy combination of action, mystery and humor.

EXHIBITORS ACCESSORIES

FOR THE EXPLOITATION OF
"TOO MANY MILLIONS"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheets

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photo of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Cuts of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Too Many Millions"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Madam:--

The army of admirers of Wallace Reid, the ever popular young star in Paramount pictures, will be pleased to learn that he will be seen in his latest photoplay, "Too Many Millions," at our theatre on.....next.

Mr. Reid has an unusually strong role in this photoplay, that of a book agent who falls heir to forty millions of dollars and who later finds love and happiness which wealth cannot buy. The story revives the old question, "What would you do if you had forty million dollars?" The love element is perhaps the strongest feature of this admirable story, and its development affords the spectators numerous surprises.

We believe that independent of Mr. Reid as an attraction of superlative value, this picture, because of the inherent worth of its story, its superior direction, the high character of the support and its splendid photography, will prove to be one of the best attractions presented at our theatre during the current season, and we respectfully urge your attendance.

Yours sincerely,

.....
Manager

If Letter will not serve, use one of the Post Cards on opposite page

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Too Many Millions"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

It affords us pleasure to announce that Wallace Reid, the popular Paramount star, will be the attraction at our theatre next, in his latest photoplay, "Too Many Millions." This photoplay is a charming one and we recommend it to your favorable attention. c

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
8 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

All of our patrons who love strong virile characters, will be interested in the forthcoming display at our theatre next, of "Too Many Millions," starring Wallace Reid, the ever popular star in Paramount pictures. This production affords Mr. Reid a splendid role of which he makes the most.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

We beg to remind you that "Too Many Millions," the newest Paramount picture starring Wallace Reid, will be shown at our theatre today. This splendid photoplay is one of unusual charm. We will be glad to welcome you during its display at our theatre.

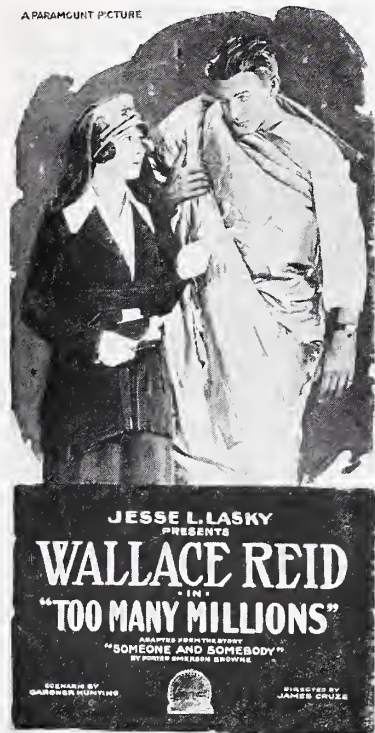
Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patron

ADVERTISING POSTERS FOR WALLACE REID in "Too Many Millions"

Always obtainable at your Exchange



Three Sheet



Three Sheet



One Sheet



Six Sheet



One Sheet

Current Paramount and Artcraft Pictures in the Order of Their Release

RELEASE

DATE

STAR

SUBJECT

CHARLES RAY.....	A NINE O'CLOCK TOWN
DOUGLAS FAIRBANKS.....	BOUND IN MOROCCO
GRIFFITH'S.....	THE GREAT LOVE
PAULINE FREDERICK.....	FEDORA
WILLIAM S. HART.....	RIDDLE GAWNE
BILLIE BURKE.....	IN PURSUIT OF POLLY
DOROTHY DALTON	GREEN EYES
DE MILLE'S.....	TILL I COME BACK TO YOU
ENID BENNETT.....	THE MARRIAGE RING

RELEASE

DATE

STAR

SUBJECT

J. BARRYMORE.....	ON THE QUIET
E. FERGUSON.....	HEART OF THE WILDS
WALLACE REID.....	THE SOURCE
E. CLAYTON.....	THE GIRL WHO CAME BACK
SPECIAL.....	THE HUN WITHIN
LILA LEE.....	THE CRUISE OF THE MAKE-BELIEVES
D. FAIRBANKS.....	HE COMES UP SMILING
M. CLARK.....	OUT OF A CLEAR SKY
D. DALTON.....	VIVE LA FRANCE
FRED STONE.....	THE GOAT
SHIRLEY MASON.....	COME ON IN
VIVIAN MARTIN.....	HER COUNTRY FIRST
M. PICKFORD.....	JOHANNA ENLISTS
CHARLES RAY.....	THE LAW OF THE NORTH
ENID BENNETT.....	COALS OF FIRE

Success Series (Re-Issues) for September

M. PICKFORD.....	THE EAGLE'S MATE
M. CLARK.....	WILDFLOWER
SPECIAL.....	THE GIRL OF THE GOLDEN WEST
P. FREDERICK.....	ZAZA
G. FARRAR.....	CARMEN

PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 7

Branding Broadway

Scheduled Release Date: **15 Dec 1918**

How To Advertise WILLIAM S. HART

in
“*Branding Broadway*”

Presented and Supervised by Thomas H. Ince

An ARTCRAFT Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

William S. Hart in "Branding Broadway"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Pointers of Value on William S. Hart's New Photoplay "Branding Broadway"

"BIG BILL" HART, STAR.

THE name of William S. Hart, popularly known to his hundreds of thousands of admirers the world over as "Big Bill," shines like a beacon in the film firmament. Mr. Hart's talents as an actor are reinforced by a magnetism and geniality of manner that make him perhaps the foremost cinema player, in point of popularity, in the world. "Big Bill" is peerless in the portrayal of roles of the red-blood variety, and it is his manliness, his sincerity and unrivalled skill of delineation which vest his characterizations with the verisimilitude of truth and realism. His screen portraits which have visualized with startling accuracy of detail, the brave but often misguided characters of the romantic west which long since has yielded to the inexorable march of civilization, will long stand as exemplars of the best the histrionic art has to offer. In his new photoplay, "Branding Broadway," Mr. Hart is seen in a dress suit for the first time in his screen career, but strangely enough, he is not out of his element. This is a tribute to his versatility and that his latest characterization will add greatly to his prestige, there is little doubt.

THE DIRECTOR.

THE director of "Branding Broadway," was Mr. Hart himself, he performing that function as usual under the supervision of Thomas H. Ince. Mr. Hart directed all of his recent successes, and his ability in this field is as noteworthy as his acting. He was capably assisted by Robert Broadwell.

THE AUTHOR.

GARDNER SULLIVAN, one of the best writers for the screen in the country, not only wrote the story of "Branding Broadway," but the scenario as well. Mr. Sullivan is author of numerous successful photoplay stories, but his latest picture is said to be one of his very best, and this is saying much.

A STRONG STORY.

BOB SANDS, a cowboy, accompanied by several punchers, gallops into Whetstone, Ariz., to have a good time. They are angered to find that the town has gone dry and they proceed to tear things widely apart. But the Law and Order League members get busy, put the cowboys to flight and capture Sands whom they place on a train going Eastward, as the best means of getting rid of him. He sees an advertisement in a newspaper inserted by Harrington, a railroad magnate, offering a job to a strong minded man to keep his son out of mischief. Sands goes to New York, applies to Harrington for the job and gets it after demonstrating that he has had much experience in taming horses and men.

Larry Harrington, the son, is a wild lad and when Sands starts in to tame him, he has a hard time of it along the Great White Way. Larry has written several letters to Mary Lee, keeper of a restaurant and Harrington hires a detective to wrest them from her. Sands has met and loved Mary and to be near her, he rents a room next door to her restaurant. The detective enters Mary's room and after ransacking the place finds the letters, and is secreting them in his pocket, when Mary surprises him. She gives him battle and the sounds of the struggle reach Sands who goes to her rescue and throws the detective bodily down

stairs. When he learns that the man has stolen the letters, he appropriates a mounted policeman's horse and chases the detective who is riding in a taxi. He takes the letters from the man and explanations with Larry and his father follow. Sands declares his love for Mary and they plan to go to Arizona where Sands has a fine ranch and where they may raise cows, an' geese, 'n everything.

THE PHOTOGRAPHER.

JOE AUGUST, the man behind the lens who photographed "Branding Broadway," is a master of his craft. He has photographed many of Mr. Ince's photoplays and his work invariably evidences genius of a high order.

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Back Cover	
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SPECIAL FEATURE STORY

For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Articles on William S. Hart or on "Branding Broadway."

An Artcraft Picture.

Fancy William S. Hart Wearing A Dress Suit in His New Photoplay, "Branding Broadway!"

Interesting Artcraft Picture Provides Popular Star With Many Strong Situations of Which He Takes Due Advantage, the Result being an Artistic Production.

CAN you fancy "Big Bill" Hart in a dress suit? Well, it was a great affliction to him for the time being, but those who have seen him in white shirt and clawhammer coat in "Branding Broadway," his latest Artcraft picture are compelled to admit that he presents an excellent appearance. In fact, he demonstrates that dress suits or chaps, red shirts or "B'iled" ones, they are all in the day's work with an artist of his calibre.

It is said that "Branding Broadway," is riotous fun from start to finish. Here is a really different Hart picture. Bill on Broadway—still a buckaroo, but in new stamping grounds, Bill chasing a crooked detective across Manhattan on a mounted policeman's horse, Bill in love with a waitress, kidnapping a millionaire's son and generally transferring the wild west to Gotham. If that isn't a novelty—what is?

As stated, "Branding Broadway" is the title and it would be hard to find a better one. For Bill brands the White Way with his own peculiar mark. He shows the rounders where they head in and uses his puncher methods on the gay and festive mavericks of Times Square and vicinity with the result that he wins out in the end after almost turning Broadway upside down and making the North River jump into the East.

It is a "Jimdandy" of a picture, to use a slang phase. It's the kind of entertainment that anybody can enjoy. It doesn't require thought to

follow an intricate plot; there isn't a weep in it—but laughs and excitement and sensation every minute of the way. "Big Bill" Hart, stoical of countenance and demeanor; quick with the gun, spoiling for a scrap, stern and implacable in his desire for justice—is just as big as ever, but no great life problem confronts him in this story. He is just a live wire from the Arizona mountains and plains, a fellow with nerve and grit and a heart—a regular guy, one might say.

The story is simply that of a puncher who is shipped east against his will but seeing an advertisement that he thinks suits him, goes on to Manhattan and gets the job of taming a millionaire's son. In seeking to get letters from a waitress, he falls in love with the girl himself and in the end it is all straightened out perfectly, with everybody happy. And there is one of the greatest chases that was ever shown when Bill pursues the de-

tective who has stolen the letters.

Mr. Hart directed as usual, assisted by Robert Broadwell. Joe August did the photographic work and C. Gardner Sullivan wrote the story and scenario, too. Pretty Seena Owen is the girl; Arthur Shirley and Andrew Robeson have important roles. "Branding Broadway" will be shown at the theatre next It is "some" picture—it is just the kind of entertainment for the whole family that everybody welcomes in these serious days.



William S. Hart

CAST AND STORY OF "BRANDING BROADWAY"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of William S. Hart's New Photoplay.

An Artcraft Picture.

William S. Hart's Latest Artcraft Photoplay, "Branding Broadway" Presents Popular Star in New and Novel Role

Story Deals With Cowboy Who Undertakes to Keep Son of Railroad Magnate Out of Mischief and Who Introduces Wild West Methods to the Great White Way.

A BAND of cowboys headed by Bob Sands gallop into Whetstone, Ariz., and make straight for the only saloon the town boasts of. They are determined to spend every cent they have on a hilarious holiday. They take possession of the saloon which seems, somehow, sadly changed, with signs of unfamiliar beverages plastered on the walls and a bartender in the last stages of melancholia. Arizona has gone dry.

When this painful fact has impressed itself on the crowd they proceed to smash everything in sight and the law and order league descends upon them. After a free-for-all fight the cowboys, who are in the minority, are defeated and their ringleader, Bob, is securely bound hand and foot and thrown into the baggage car of a train headed for the East.

When Bob recovers he picks up a paper and sees an advertisement inserted by a well known railroad magnate, offering a good position to anyone who has sufficient physical and mental power to keep his only son from getting into mischief. Bob decides to continue his journey to New York and nail the job.

Arriving at the Empire City, Bob applies to Harrington for the position, explaining fully his many achievements in taming men and horses. The father introduces him to his son, Larry Harrington, and Bob starts in to make good. Larry is of the wild type of man about town and the terror of the White Way and its sojourners.

"BRANDING BROADWAY"

The Cast

Robert Sands, a Cowboy,
William S. Hart
Mary Lee, a Waitress,
Seena Owen
Larry Harrington, a Wild
Youth Arthur Shirley
Dick Horn, a Detective,
Lewis W. Short
Harrington, Sr., a Magnate
Andrew Robeson

Bob is introduced to the night life of Broadway and after demonstrating his ability to lick the bunch, including the young millionaire, gains a sort of ascendancy over his charge. In keeping watch over his son it has come to the father's knowledge that certain incriminating love letters have passed between Larry and the little proprietress of an uptown restaurant. Larry and his friends are in the habit of dropping in there to chat with the girl and are quite well aware that she has no use for any of them.

The father is determined to recover the notes from Mary, and Bob is deputized to undertake the delicate mission. Unfortunately, Bob falls in love with Larry's supposed sweetheart. This is painful to him as a sense of duty impels him to act loyally toward his employer and

to further the suit in any way possible. While thinking how he can force Larry to marry the girl, he conceives the idea to kidnap Larry, tie him up in his (Bob's) room and hold him there until he is prepared to go through with the marriage ceremony. This undertaking is successfully accomplished and Bob soon has the enraged Larry under lock and key in his room, which overlooks Mary's restaurant.

In the meantime, Harrington, Sr., has put the matter in the hands of a private detective—one Horn, of unsavory reputation. One night he steals into her room in search of the letters. He finds the letter in a desk, when Mary enters and a desperate struggle ensues.

Bob manages to reach Mary's room in time to rescue her and throw Horn to the bottom of the stairway.

In a hurried interview with Mary Bob discovers that Horn has escaped with the letters. An exciting chase takes place, with Horn speeding in a taxi and Bob in hot pursuit on the back of a horse he has annexed without permission from a mounted policeman.

Bob recovers the letters and after releasing Larry, the two appear before Mary. An explanation follows. Larry has his letters and will be able to reconcile his father, and Bob and Mary plan to start soon for Arizona, where Bob owns a nice little ranch, and he and Mary can "raise a lot of cows an' geese n'everything."

PRESS REVIEW

To Be Sent to the Newspapers Immediately After the First Showing of
William S. Hart's New Photoplay.

An Artcraft Picture.

"Big Bill" Hart Hits the Trail for the Big City in His Great New Photoplay "Branding Broadway"

Picture Which is Quite Different From His Usual Vehicles, Has Delightful Story which Proves Most Acceptable to big Audience at Its Premier Presentation Here.

SOMEONE once wrote a poem about a homesick cowpuncher in Manhattan, who sat beneath the shade of a rubber plant and bemoaned his fate, longingly sighing for the plains and mountains of his beloved West.

"Big Bill" Hart—it seems unnatural to refer to him as William S.—is pretty well identified with the West by his famous Artcraft pictures, and it is conceivable that if he were to be stranded in the metropolis he might feel just like that.

However, Bill was once a Broadway actor—yes, he even played Romeo. And he can be perfectly at home on the pavements and under the incandescent glow of the now more or less darkened "White Way." But not from choice will Bill hit the trail for the big city. He prefers the untamed West and the open lands, even if he does drive an auto these days and has put his Pinto into private life on a pension.

Still, a change is always welcome and in his latest Artcraft picture, "Branding Broadway," which was presented with brilliant success at the theatre yesterday. Mr. Hart travels to New York and we actually see him in a dress suit. This is the result of the trip made by Bob Sands, a cowboy, with some of his boon companions, to Whetstone, Ariz., one day. They all want a good time and when they find the only saloon in the town practically closed, the town having gone dry, the punchers wax wroth and proceed to tear things wide apart.

But the members of the Law and Order League get busy, put the cowboys to flight and capture Sands, whom they place on a train going East-

ward, as the best means of getting rid of him. He sees an advertisement in a newspaper inserted by Harrington, a railroad magnate, offering a job to a strong minded man to keep his son out of mischief. Sands goes to New York, applies to Harrington for the job and gets it.

Larry Harrington, the son, is a wild lad and when Sands starts in to tame him he has a hard time of it along the Great White Way. Larry has written some letters to Mary Lee, keeper of a restaurant, and Harrington hires a detective to wrest them from her. Sands has met and loved Mary and to be near her, he rents a room next door to her apartment. The detective enters Mary's room and after ransacking it finds the letters and is secreting them in his pocket when Mary surprises him. She gives him battle and the sounds of the struggle reach Sands, who goes to her rescue and throws the detective bodily down stairs.

When he learns that the man has stolen the letters, he appropriates a policeman's horse and chases the detective, who is riding in a taxi. He takes the letters from the

man and explanations with Larry and his father follow. Sands declares his love for Mary and they plan to go to Arizona, where Sands has a fine ranch and where they may raise cows, an' geese, 'n everything.

Mr. Hart's portrayal was artistic as usual, while the work of Seena Owen as Mary Lee was eminently artistic. The support was adequate throughout, and the picture as a whole reflects great credit upon C. Gardner Sullivan, the author, and William S. Hart as director.

William S. Hart

By Morrie Ryskind.

**What time he roams the well-known plains
And makes a living robbing trains,
Until some female wins his Hart,
We say, "Some class!" meaning,
"What art!"**

**And yet we'd have you understand
That Bill's not limited to land.
We've seen him play a husky sailor
Aboard a North Pacific whaler.**

**Oh, put him on the land or sea—
But show the five-reel film to me!**

Advertising Cuts And Mats

a single seated machine.
In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

the letter and notified Mrs. Malvin. The child was placed in care of Mrs. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

was finally struck by one of the propellers. One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

STRAND

Broadway at Main Street



"She wasn't interested in a rounder!"

THE pretty waitress has met his sort before. Or *thinks* she has! Some big job, too, to change this woman's mind. In fact, it takes him through the hottest "rough and tumbles" Bill Hart ever fought.

THOMAS H. INCE
presents

WILLIAM S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan

Directed by William S. Hart Photographed by Joe August

Supervised by Thomas H. Ince

Also

Paramount-Bray Pictograph, "Why Movies Move"

Paramount-Flagg Comedy,

"Independence, B'Gosh"

Latest News Weeklies



"Bill Hart
in evening clothes!"

Looks strange, doesn't he, in that rig? Wait till you see him in action! Still the same old wallop! Ask the Broadway bruisers who taste Bill Hart's medicine in this whirlwind picture!

Thomas H. Ince
presents

WILLIAM S. HART

IN

"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan

Directed by William S. Hart

Photographed by Joe August

Supervised by Thomas H. Ince

STRAND THEATRE

Also

Paramount-Bray Pictograph
"Why Movies Move"

Paramount-Flagg Comedy
"Independence, B'Gosh"

Latest News Weeklies

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER.

Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

EAST SIDE
h-St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
—The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET.
Secret, with ELLA HALL.
—THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 23d St.
—The Beast of Berlin"

THE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
Continuous 1 to 11.
M in "ROUGH & READY."
ave., 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
BRADY in "THE TRAP."
THE WOMAN IN THE WEB."

EAST SIDE
St. to 86th St.

BROADWAY AND
THEATRE 77TH STREET

awa "Honor of His House."
in "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
RDEN, "The Splendid Sinner"

EAST SIDE
St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

MAN 36 Cathedral Parkway
2 to 11 P.M.
IVET, in "Lest We Forget"

116th St. & 5th Ave.
E. SUBMARINE EYE."
THE WOMAN IN THE WEB."

REETS & MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street.
oston Forbes-Robertson
asks and Faces."

EST 93th & Columbus Ave.
Cont. 11.30 to 11 P.M.
NNETT in "THE KEY TO
BUSINESS." Toto Comedy.

underland THIRD AVENUE
AT 152D STREET.
Phillips in "The Risky Road"

COMEDY 3754 3d Ave.
LAFFERO, 'The Three of Us'
STORY COMEDY

Westchester Av. & 161st St.
TANCE TALMADGE
"THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENOE"

THEATRE, 4048 Third Av.
fiscle in "Madame Who?"

RESCENT 168TH STREET
& BOSTON ROAD

APLIN in 'Chase Me, Charlie'
LOVE in "The Cross Bearer"

edford Section
RIUM 1298 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

y Heights Section
BANY ST. JOHN'S PL. &
ALBANY AVE.
fiscle in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section
RIUM 1298 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

RIVOLI

Monument Square



New York or New Mexico, you are
dead sure of one thing in every
William S. Hart picture. FIGHTS!

This time, the husky Westerner
tears right into Broadway's roughest.
Watch him!

THOMAS S. INCE
presents

WILLIAM S. HART

IN
"Branding Broadway"

An ARTCRAFT Picture

By C. Gardner Sullivan

Directed by William S. Hart

Photographed by Joe August, Supervised by Thos. H. Ince

Also

Paramount-Bray Pictograph, "Why Movies Move"

Paramount-Flagg Comedy, "Independence, B'Gosh"

Latest News Weeklies

UP AND DOWN
BROADWAY

In and Out
of the
F.L. Studio

BELOW 14TH

NEW STAND EAST B.
& MARK
Mrs. Vernon Castle, "Hillcrest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Second
FRANK KEENAN in "LOAN"
4th Epls. "THE WOMAN IN"

ST. MARKS 133 Se.
CARLYLE BLACKWELL in
OUT. "THE EAGLE'S"

WINDSOR THEATRE 41
GAIL KANE in "THE LAD"
Episode 16 "THE MYSTER"

M. & S. Thea

AMERICAN MOVIES

Francis X. Bushman & B
in "With Neatness and"

M. & S. 6-8 De

J. Warren Kerrigan in "T
Card." 8th Epls. "The"

NEW 14th ST. 14TH

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The Wonder Play of

ODEON 58-62 Ch

DOROTHY DALTON in "M
Mack Sennett Comedy, "It Pa

PALACE 133 E

Pauline Frederick, "Mrs. D
6th Epls. "The Woman"

SUNSHINE 141 E

Edith Storey, "Treasure"

WACO 118 Riv

Elsie Ferguson, "The S

STAPLETON

RICHMOND THE

CARMEL MYERS in "The M
CHARLIE CHAPLIN in "A

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ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of
William S. Hart's Latest Photoplay, "Branding Broadway."
An Artcraft Picture.

WHAT CHANCE HAD BOB SANDS WHEN MARY LEE SMILED?

Splendid New Role for W. S. Hart in His Big Photoplay "Branding Broadway."

BOB SANDS, recently from Arizona—Whetstone is the town—came to new York recently to take a job that is unique—the taming of a young highflyer—Larry Harrington, son of the well-known railroad magnate. Larry had got into some sort of tangle over letters written to a pretty waitress, but Bob found she was all to the good and that the young waster hadn't a chance with her.

And so he promptly fell in love with her himself and was as helpless as a tenderfoot when she looked at him. So he shifted his allegiance to the lady's side and Harrington, Sr., hired a detective to get the "papers." He got them, but Bob followed on a borrowed horse and recovered the documents. It was some chase, they say—as wild as that of Tam O'Shanter from the witches. And now Bob and the Lady Mary are going back, back, back to Whetstone—to grind out their future beneath the stars of the big Southwest.

The whole story may be found at the Theatre, where William S. Hart's latest Artcraft picture will be exhibited next It is called "Branding Broadway" and it is the newest idea in the films that has happened along in some time—also, it is decidedly different from the Hart pictures we have seen in the past. Full of comedy, excitement and thrill but minus tears—it is real entertainment for the million.

Dainty Seena Owen is Mr. Hart's leading woman, and others in the support are Arthur Shirley, Lewis W. Short and Andrew Robeson.

ARIZONA COWBOY BRANDS BROADWAY IN WESTERN STYLE

"Big Bill" Hart Does Ex- citing Stunts in "Branding Broadway."

BOB SANDS is a puncher from the Southwest. He got into Manhattan a few days ago and was employed by Mr. Harrington, the millionaire railroad man, to undertake to tame young Larry Harrington, his son. The brightly lighted districts of the metropolis have known Larry for some time past as a spender who has no regard for his father's millions, and who can fight like a demon.

But Bob started in by licking his charge and then tried to help him collect some letters foolishly written to a pretty little waitress. But Bob fell for the lady himself and then Harrington, Sr., called in a private detective to get the evidence. The latter got away with the papers, but Bob borrowed a mounted policeman's horse and followed the fleeing taxicab.

Overtaking it, he got the letters and returned with the young millionaire to the girl. Then he learned that she didn't care a bit for Larry, but was strong for himself. Now they are going back to Arizona, where Bob says he has room to yell when he wants to and where there is space to ride without bumping into cars and policemen every ten feet.

Above is the outline of William S. Hart's new Artcraft picture, "Branding Broadway," which will be presented at the Theatre next C. Gardner Sullivan wrote it and Hart did the directing. They say it is a different Hart picture—and the public will agree when they see it. Seena Owen is Mr. Hart's leading woman in this production.

GEE WHIZ! "BIG BILL" HART IN DRESS SUIT! PREFERS OVERALLS.

Artcraft Star's New Photo- play, "Branding Broadway" Is Notable Picture

THEY put "Big Bill" Hart in a dress suit at the studio where he was engaged on his new Artcraft picture, "Branding Broadway," and thereby rendered him as uncomfortable as a man can be under ordinary conditions.

"It made me downright unhappy," confided the Thomas H. Ince star to one of his associates, "to be rigged out in one of these boiled shirt outfits. The collar binds like a bridle bit on a mustang, and I feel as awkward as a cayuse in harness for the first time. Of course, if art demands that I wear the thing, I'm game, but give me a soft shirt, a pair of overalls and chaps and I'm contented as a Comanche with a bottle of snake-bite."

"Bill" looks well enough in his rig, but he is manifestly uncomfortable. To make the slight concession to his Western temperament, he wore his Stetson sombrero when he wasn't working and the combination was decidedly incongruous. Mr. Hart has accomplished wonders with the picture, which has much of its action in little old New York. It will be shown at the Theatre next

Seena Owen, Mr. Hart's leading woman in the new photoplay, had to acquire the difficult art of flipping pancakes in order to appear to the manor born in a restaurant scene. "Just the same," declared Miss Owen, "my appetite for flapjacks is destroyed. I never want to look another one in the face."

Tom Brierly, Art Director at the studio, had to rack his brains to find a way of clearing the stage for a set representing a fashionable New York cabaret, which required all the floor space. But he did it. The set is said to be great, as are all of the scenes in this unusual photoplay.

SULLIVAN AGAIN RINGS BULLSEYE.

Scenarist at His Best in Hart's Picture "Branding Broadway."

C•GARDNER SULLIVAN, the celebrated Thomas H. Ince scenario writer, has again rung the bullseye with "Branding Broadway," William S. Hart's latest Artcraft picture, which will be shown at the Theatre next And it is as different from Sullivan's usual stories as day from night—and every whit as good as his best. Whether it be comedy, tragedy, comedy drama, or what not—C. Gardner Sullivan seems equally at home. His is a rare genius—the sort one marvels at and finds difficult to define.

Dainty Seena Owen, who appears as leading woman for William S. Hart in "Branding Broadway," is one of the most pleasing of the younger actresses, with beauty, talent and personality to spar. She has had a wide screen experience, has appeared in Paramount pictures as well as with other productions, and is always to be relied upon for a satisfactory performance of a given role. As the little waitress in "Branding Broadway," she is said to give one of her best portrayals, ingenuous, demure and wholly charming.

A Novel Photoplay.

W•M. S. HART filmed some of his most important scenes for "Branding Broadway" on that historic thoroughfare of New York. The picture, which is being shown at the Theatre this week, was started in Hollywood and finished in Manhattan. And it is an absolute novelty with a wealth of comedy and much drama as well.

COWBOY FIANCE? WHAT A NOVELTY!

W.S.Hart's Leading Woman Talks of "Branding Broadway."

JUST imagine," observed pretty Seena Owen, leading woman for William S. Hart in "Branding Broadway," his new Artcraft picture, "how a waitress in a New York cafe would feel if a big cow puncher from the southwest came in and made love to her. She would probably lose her head and forget whether the last party ordered 'one up and a stack o'dry' or 'thousand and one on a plate.'

"She'd get all fussed up and punch ten cents on the check instead of a quarter. Maybe she'd slip on a piece of banana somebody dropped and skid half way across the room with the butter cakes playing billiards ahead of her. I can just imagine. You see, I have to play that waitress and Mr. Hart is the puncher from the west. Yes, it is a great story—I'm delighted with my role and I think the public is going to love the picture—it is so different."

That is the consensus of opinion among those who have seen the picture at the studio. It will be shown at the Theatre on.....next.

Can Flip Flapjacks.

SEENA OWEN, the pretty leading woman for William S. Hart in his new Artcraft picture, "Branding Broadway," which is on view at the Theatre this week, had to acquire the difficult art of flipping flapjacks for her part in the production. There is a celebrated restaurant in Los Angeles, and the company repaired thither and put in some hot and busy hours at the big gas stove until Miss Owen felt at home with the festive pancake.

SHIRLEY IS FINE JUVENILE PLAYER

Actor Has Strong Role in W. S. Hart's "Branding Broadway."

A•RTHUR SHIRLEY, who plays a strong role in "Branding Broadway," William S. Hart's new Artcraft offering, which comes to the Theatre next, is a well-known juvenile actor, with a fine record for consistent good work. In this picture he appears as the spendthrift son of a millionaire, whom Mr. Hart, who personates a puncher from out west, seeks to tame. He gives a sterling performance, marked by its verisimilitude and convincing qualities. One may say it doesn't require a great deal of skill to play the part of a young rounder—but anyone with this opinion should try it and see for himself. Shirley gives a clean-cut interpretation.

Andrew Robeson has a splendid character part as the father of the young waster, that of an old gentleman who is afraid that his son will make a misalliance. His work is also characterized by forcefulness and naturalness. Lewis W. Short does excellent work as a detective.

Hart Remarkable Shot.

A•WHOLE "saloon-ful" of cowpunchers was imported from the ranges of California to take part in "Branding Broadway," William S. Hart's new Artcraft picture by C. Gardner Sullivan, which is being shown at the Theatre this week. The bunch was considerably startled when Mr. Hart shot at the sign "Arizona Bar" and dotted the "I" perfectly. "He's a wonder at the draw and he can shoot as straight as an arrow," declared one puncher with immense respect. "He's the real thing—not just an actor, but a downright westerner in the bargain. I'm sure admiring' his prowess with the six-shooter."

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"BRANDING BROADWAY"

An ARTCRAFT Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet
Twenty-four sheet stand

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Branding Broadway"

Artcraft Theatre

SHERMAN SQUARE

LENOXTOWN MO

TEL LENOX 209



Dear Madam:-

It affords us great pleasure to announce that William S. Hart, the popular Thomas H. Ince star in Artcraft pictures, will be seen in his latest photoplay, "Branding Broadway," at our theatre next This is one of the finest photoplays in which Mr. Hart has been seen this season and we assure you, a treat is in store for our patrons.

Mr Hart is a cowboy in this picture who accepts a job to keep the ne'er-do-well son of a New York millionaire out of mischief. "Big Bill" has a big contract on his hands, but he carries it through successfully, after meeting with thrilling and unusual adventures. Of course, there is a charming love story, a wild ride through the streets of New York, where many of the scenes are laid, and lastly, "Big Bill" wears a dress suit! This is a novelty none of Mr. Hart's admirers will ignore.

Mr. Hart is finely supported, his leading woman being Seena Owen, a charming actress. We do not hesitate to recommend this picture to you and urge

you to witness its premier at our theatre.

Yours sincerely,

Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Branding Broadway"

ADVANCE

POST
CARD

No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Dear Madam:—

Doubtless it will interest you to know that William S. Hart's new Artcraft photoplay, "Branding Broadway" will be shown at our theatre next..... Mr. Hart is one of the most popular of motion picture stars, and any picture in which he appears is distinctly worth while.

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Dear Madam:—

Unusual interest has been aroused here by the announcement that William S. Hart, will be seen in "Branding Broadway," his latest Artcraft photoplay, at our theatre next.....

We heartily recommend this splendid picture to you and hope you will find time to see it.

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

Dear Madam:—

We beg to remind you that William S. Hart's splendid Artcraft photoplay, "Branding Broadway," will be displayed at our theatre today. (....) The demand for this picture already is enormous, and we warn you to come early if you desire to secure good seats.

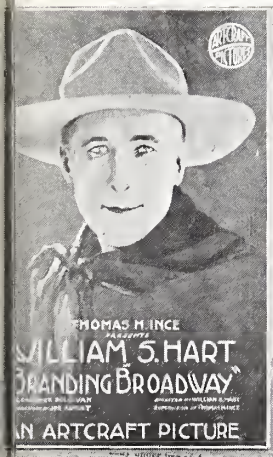
Yours sincerely,

Manager _____

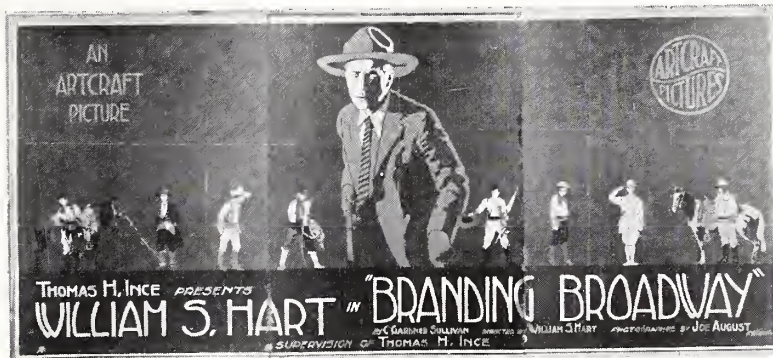
Exhibitors will be wise to mail at least one of these Postals to their patron

ADVERTISING POSTERS AND SLIDE FOR "BRANDING BROADWAY"

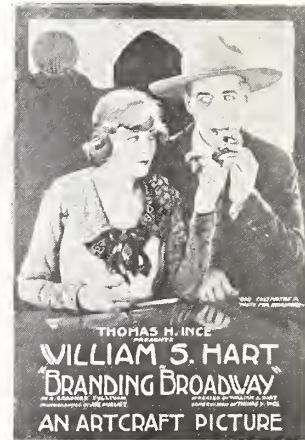
Always Obtainable at your Exchange



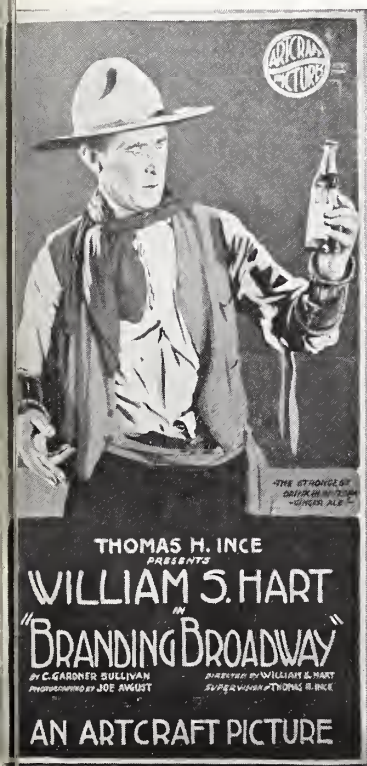
One Sheet



Twenty-Four



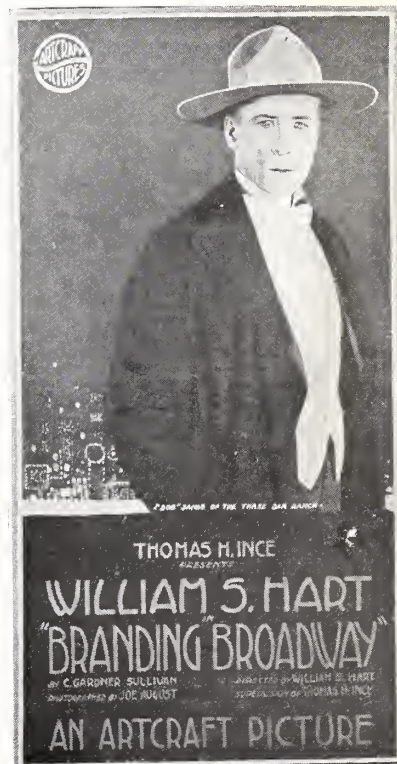
One Sheet



Three Sheet



Six Sheet



Three Sheet

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ENID BENNETT.....	THE MARRIAGE RING

STAR

SUBJECT

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Index Number 8

The Squaw Man

Scheduled Release Date: **15 Dec 1918**



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Modern Version of Edwin Milton Royle's Famous Play
"The Squaw Man"
An ARTCRAFT Picture



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What You Should Know About Cecil B. De Mille's "The Squaw Man"

CECIL B. DE MILLE, PRODUCER

AS a producer of special picture subjects on a massive scale, Cecil B. De Mille is well known. He has produced scores of notable photoplays, not the least of which are "Joan the Woman," "The Whispering Chorus," "Old Wives for New" and "Till I come Back to You," all Arctcraft pictures of extraordinary merit, and all ranking high among the best photoplays ever produced. Mr. De Mille is a director of unrivalled talents and skill, and his reputation for artistry increases with every production he makes. Mr. De Mille directed the first Lasky picture, "The Squaw Man" four years ago, and its reproduction at this time on a ponderous scale under his personal supervision will show the remarkable advance made by cinema science in the last four years. In point of treatment, acting, photography and all the essentials of picture making "The Squaw Man" stands in a class by itself and a monument to the brilliant directorial genius of Cecil B. De Mille.

THE AUTHOR

EDWIN MILTON ROYLE, author of "The Squaw Man," one of the most successful plays the American stage has ever known, is a brilliant playwright and novelist who has many successful productions to his credit. He is a college bred man and was for years an actor in the support of Edwin Booth, Lawrence Barrett, and Louis James. His play "The Squaw Man" was produced in New York in 1906 and its success was remarkable. He is also author of "The Unwritten Law" which was produced in 1912, and "The Silent Call," a companion play to "The Squaw Man."

THE SCENARIST

THE scenarist who translated "The Squaw Man" to the screen, is Beulah Marie Dix, one of the most accomplished photo-playwrights on the Lasky staff. Miss Dix has written innumerable photoplays for Paramount and Arctcraft and in every instance she has turned out workable, well conceived stories of flawless continuity. She wrote "The Girl Who Came Back," and "Women's Weapons," both of which were highly successful.

A GREAT STORY

JIM WYNNEGATE, a young Englishman, loves Diana, the wife of Henry, Earl of Kerhill, his cousin. The latter embzzles a trust fund and to save Diana from disgrace, Jim assumes responsibility for the crime and vanishes. He goes to Wyoming where he becomes a pariah of the west—a squaw man, when he marries Naturich, a Ute Indian girl after she had saved his life in the desert. Diana and her husband

trace Jim to his new habitation and they enter a saloon just as Cash Hawkins, a gun fighter, who is Jim's deadly enemy, appears with the avowed purpose of killing Jim. The latter drives him off and Diana recognizes Jim and whispers to him her belief in his innocence. Hawkins seeks to kill Jim a second time and is slain by Naturich from ambush. The union of Jim and Naturich is blessed by the birth of little Hal, the favorite of the ranch. The Earl of Kerhill is fatally mauled by a lion and before his death b exonerates Jim. Diana returns to Wyoming and their conversation is overheard by Naturich who, when she realizes that she is to lose her husband and son, commits suicide. Jim returns to Eng-

land with Hal and on the latter's sixth birthday anniversary, Jim and Diana plight their troth, their love having been strengthened by the fires through which both have passed.

SUPERB SUPPORT

AN all star cast has been provided by Mr. De Mille for "The Squaw Man." The principals include such well known screen players as Elliott Dexter, Ann Little, Katherine MacDonald, Theodore Roberts, Jack Holt, Thurston Hall, Tully Marshall, Herbert Standing, Edwin Stevens, Helen Dunbar, Winter Hall, Noah Beery and others.

THE PHOTOGRAPHER

ALVIN WYCKOFF is recognized as a wizard with the lens, and his superb photography displayed in "The Squaw Man" will add much to his reputation for skill and attention to artistic composition and lighting.

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SPECIAL FEATURE ARTICLE

For Use of Exhibitors in Their House Organs or of Editors Who
Desire an Original Story on Cecil B. De Mille or His Superb
Production of "The Squaw Man"
AN ARTCRAFT PICTURE



Cecil B. De Mille's New Artcraft Photoplay "The Squaw Man" Is a Drama Without Frills But Intensely Appealing

*Picturization of Edwin Milton Royle's Famous Play Has all the Elements of Human Interest,
Pathos, Tragedy and Humor and is filled with Charm Throughout*

IN the past several months the genius of Cecil B. De Mille for the direction and production of motion pictures that differ vastly from the ordinary film has been recognized more fully, perhaps, than ever before. From "Joan the Woman" to "Till I Come Back to You," a series of super-artistic productions have graced the screens of the country and with each one there has been some advance in quality, technique or in one way or another.

Tentative use of a certain color process to pick out spots of light, such as a fire, a beam of moonlight, etc., has developed some surprisingly beautiful effects—as for example in the night scene on the Venetian Canal in "Old Wives for New," or the Chinese New Year celebration in "The Whispering Chorus."

There are some plays that, like wine, improve with age and such a play is "The Squaw Man," which was first presented to the public as a stage attraction in New York in 1906, when it jumped into immediate popular favor. Edwin Milton Royle is the author and on every hand, after the play had had its metropolitan premiere, he was congratulated for the remarkable combination of the various essential parts of drama into a whole that lacked nothing necessary to successful entertainment.

It may be described as a drama without frills. It has no "purpose," beyond entertainment and

the attainment of dramatic perfection; it is not dependent upon some one sensational "stunt" or feature, for its popularity. It divides up the importance of role among many players—and it is unquestionably possessed of true human interest, humor, pathos, and charm of investiture in marked degree.

Someone has said, in order to successfully entertain the public the dramatist must make them laugh, make them wait, make them cry. "The Squaw Man" does all of these things. The Lasky company used it as its premiere production. It was directed by Cecil B. De Mille and now, after a lapse of several years, it has been revived, reproduced, completely changed as to cast and investiture and appears in the form of a perfect film drama, a modern version of Edwin Milton Royle's famous play.

Cecil B. De Mille, in the intervening years, has achieved much in the way of advanced methods of technique, having brought to per-

fection the talents in this direction he exhibited even in the earliest days of his entry into the motion picture business. He has greater facilities today than he had when "The Squaw Man" was first produced, and these have been utilized in every possible way to enhance the production. In a word, he has had the rare chance of seeing his picture and then doing it all over again. An all-star cast of players has been chosen.



Cecil B. De Mille



ALL STAR CAST FOR "THE SQUAW MAN"

Players Selected by Cecil B. De Mille, the Producer, Include Many Famous Screen Favorites

NO photoplay in recent years contains in its cast screen players of greater renown than those selected by Cecil B. De Mille to portray the various roles of his latest Artcraft picture, "The Squaw Man," which will be shown at the theatre next Each of the players in this unrivalled cast is of stellar importance, many of them having portrayed stellar roles in Paramount and Artcraft pictures with success for several years. Brief notes on these players are appended.

ELLIOTT DEXTER

AMONG the noted players in "The Squaw Man" appears the name of Elliott Dexter, as Wynnegate, the hero. Dexter is a most accomplished actor and has appeared in such offerings as "We Can't Have Everything," "Old Wives For New," etc. His portrayal of the young Englishman in "The Squaw Man" who shoulders another's crime and goes to America, to locate on a western ranch, is a masterly piece of work throughout. Mr. Dexter is the husband of Marie Doro and has an enviable stage and screen record.

ANN LITTLE

IN the role of the Indian maiden, Naturich, ill-fated "little mother" in the story of "The Squaw Man," Ann Little returns for the first time in years to her Indian characterizations, which marked her entry into the screen world. She gives a wonderful interpretation—one that is marked by excellence in make-up, quality of acting and expression, and by a sincerity that is the real test of histrionic greatness.

KATHERINE MACDONALD

THERE are few more beautiful women on stage or screen than Katherine MacDonald, who plays Diana in "The Squaw Man." Miss MacDonald's charm is in her manner, her perfection of face and form and her queenly bearing. She has appeared as leading woman for Douglas Fairbanks and William S. Hart, always with great success. In the assumption of the role of an Englishwoman of aristocratic lineage she not only acts but looks the part to the last degree.

THEODORE ROBERTS

IN the role of Big Bill in "The Squaw Man," appears one of the most finished artists of the screen or stage, Theodore Roberts. His remarkable characterization is said to be one of the best ever presented by this sterling performer. Mr. Roberts has never done a poor piece of work and

this is one of his best. He is unctuous, restrained, artistic, expert in make-up, and wholly convincing as the big ranchman.

JACK HOLT

JACK HOLT, who plays the heavy role of Cash Hawkins in "The Squaw Man," is a versatile actor, who can do either villains or heroes. He has appeared in numerous Paramount and Artcraft offerings and his strength of character, fine appearance and real talent make him a favorite at all times. His work in the despicable part of Cash Hawkins, who pays an early forfeit with his life, in this new Artcraft offering, is said to be highly artistic.

THURSTON HALL

THE unpleasant, or rather, weak, character of Henry Wynnegate, in "The Squaw Man," is ably depicted by Thurston Hall, one of the screen's most dependable actors. He appeared to advantage recently in "We Can't Have Everything," as the straying husband and gave a wonderful performance. His work in the present drama is said to be above par in every respect.

TULLY MARSHALL

AN artist of stage and screen extending over a period of thirty-five years, Tully Marshall appears in a good role in "The Squaw Man." Mr. Marshall has played everything from Chinaman to Romeo, one might say, and to each has lent a splendid interpretation, characterized by artistic and studious workmanship. His latest characterization is no exception to the rule.

EDWIN STEVENS

FORMERLY a star of the legitimate in such plays as "The Devil," once a famous star of light opera; vaudeville artist of real merit, and screen star in his own right, Edwin Stevens appears as the Sheriff in "The Squaw Man." Mr. Stevens is a man of commanding presence, great histrionic talent and real ability at character delineation. His work in this picture is marked by an individual quality that is of the best.

OTHER NOTED PLAYERS

NOAH BEERY, an artist in make-up; Helen Dunbar, Herbert Standing, Julia Faye, Little Pat Moore, Jim Mason, Monte Blue, William Brunton, Charles Ogle, Guy Oliver and Jack Herbert—all appear in the remarkable cast of "The Squaw Man,"—a cast that has never been surpassed in the whole history of the screen drama. Each player is an artist, worthy of recognition and adequate screen honors.

CAST AND STORY OF "THE SQUAW MAN"

For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Cecil B. De Mille's New Photoplay
AN ARTCRAFT PICTURE

Cecil B. De Mille's Artcraft Production of "The Squaw Man" Artistic, Powerful and Beautiful

Story is Based upon Edwin Milton Royle's Successful Stage Play and is Filled With Human Interest, Pathos, Humor and Charm to a Remarkable Degree

JIM WYNNEGATE, with his cousin Henry, Earl of Kerhill, is co-trustee of an orphanage fund. Henry, harrassed by debt, loses the fund in stock speculation, confesses his guilt to his mother who appeals to Jim to shoulder his cousin's crime and thus save the family name. Jim loves Diana, Henry's wife and at first refuses, but finally to shield Diana from disgrace, disappears, leaving Diana and the world to believe that he is an embezzler.

Jim turns up in Wyoming where under an assumed name he buys a small ranch and begins the life of an exile. He is involved in a feud with Cash Hawkins, a bad man and cattle rustler whom he catches branding his cattle and later he saves Naturich, daughter of Tabywana, an old Ute Indian chief, from Hawkins. Jim is surprised by Hawkins and his band in a saloon just as Diana, her husband Henry and Sir John Applegate, who are touring the West, appear on the scene. Jim protects Diana from Hawkins, and she instantly recognizes him.

Hawkins is driven off by Jim, but not before Sir John denounces the latter as an embezzler. Diana whispers that she believes him innocent but Jim denies his identity and sends the travellers away. Hawkins returns to the saloon to kill Jim, but he is himself slain by Naturich who loves Jim and who shoots his assailant from ambush. She confesses her crime to Jim, but when the Sheriff attempts to

"THE SQUAW MAN"

The Cast

Jim Wynnecate.....	Elliott Dexter
Naturich	Ann Little
Diana, Henry's Wife	
	Katherine MacDonald
Big Bill	Theodore Roberts
Cash Hawkins.....	Jack Holt
Henry, Jim's Cousin	
	Thurston Hall
Sir John Applegate	
	Tully Marshall
Dean of Trentham	
	Herbert Standing
Bud Hardy.....	Edwin Stevens
Dowager Countess	
	Helen Dunbar
Fletcher	Winter Hall
Lady Mabel	Julia Faye
Tabywana	Noah Beery
Little Hal	Pat Moore
Grouchy	Jim Mason
Happy	Monte Blue
Shorty	William Brunton
Bull Cowan.....	Charles Ogle
Kid Clarke	Guy Oliver
Nick	Jack Herbert
Lord Tommy.....	M. Hallward
Solicitor	Clarence Geldart

arrest Jim for murder, Big Bill proves by circumstantial evidence that Jim could not have slain Hawkins. As Jim will not denounce Naturich, the matter rests.

While hunting stray cattle, Jim falls into Death's Hole and is rescued by Naturich who nurses him devotedly. When he is convalescent, the inevitable happens, and when he sees Naturich sew-

ing baby moccasins, he promptly marries her and becomes a squaw man, a pariah of the West. Little Hal is born and the years pass. Meanwhile, Henry, who is a hunter of big game, is fatally mauled by a lion and he exonerates Jim in the presence of Diana and Sir John. Henry dies and as Jim is now Earl of Kerhill, Diana returns to Wyoming to find him and fetch him back to England.

Meanwhile, things have not fared well for Jim. His cattle have died and his place is run down. He is annoyed by the Sheriff who is still in search of Hawkins' slayer, with the trail leading to Jim's door. His only comfort is Little Hal, the pet of the ranch. Diana and Sir John appear and Jim learns that he is the Earl of Kerhill. Sir John insists that Hal must be sent to England to be educated even though Jim himself renounces his title.

Jim consents to this, but Naturich cannot understand. She refuses to give up her boy. When the lad is taken away by Diana, Naturich gets her little gun and pressing Hal's moccasins to her heart, goes to the child's playground behind the stable and slays herself. Tabywana finds the body of his daughter and lays it at Jim's feet who sincerely mourns her passing. The Sheriff sees, understands and leaves Jim in peace.

The sixth anniversary of Little Hal's birthday is celebrated in the Kerhill home in England, and Jim and Diana who love each other devotedly are happy, their love having been strengthened by the fires through which both have passed.

PRESS REVIEWS OF "THE SQUAW MAN"

To be sent to the Newspapers Immediately After the First Display of
Cecil B. De Mille's Great Photoplay
AN ARTCRAFT PICTURE

Cecil B. De Mille's Splendid Photoplay "The Squaw Man" Creates Profound Impression

*Famous Director was the First to Picturize Edwin Milton Royle's Famous Play and his
Re-Production Doubtless will Rank as an Important Screen Classic*

IT was a rare bit of judgment and good taste that induced Cecil B. De Mille to re-produce "The Squaw Man" after a lapse of several years, for it was the first Lasky picture, directed by himself, and at its premier presentation it was regarded as a really wonderful example of photoplay production.

Now, with a wealth of color, a wonderful cast, splendid investiture and the added experience in technique that the intervening years have brought, Mr. De Mille has created a modern version of the drama that is without doubt one of the finest things of its kind ever brought to the screen.

This was the opinion generally expressed at the first showing of the photoplay at the theatre yesterday when it elicited sincere applause from the audience. Those who by chance had seen the original screen production of Edwin Milton Royle's famous drama, were able to draw comparison and mark the wonder-

ful strides of the art in a few short years. Those who saw it for the first time, or who had only seen the play on the stage, were equally impressed by its magnitude, the tremendous human interest of the story and the remarkably fine production.

Many probably recall the plot—how Jim Wynnegan, to save his cousin's reputation, because of his regard for the latter's wife, assumes guilt for a crime committed by his relative and leaves his ancestral home in England for a ranch in Wyoming. There, it will be recalled, he is saved from death by the hands of a gun-fighter by a girl of the Ute Indian tribe, and in gratitude finally marries her. Later, when the cousin is killed and his widow and others appear at the ranch, Jim is grief stricken. But his Indian wife—by marrying whom he has earned the title of "Squaw Man"—mourning because her little boy is to be taken to England to be reared, ends her life. Thus, though overcome with grief

at the death of the "little mother," Jim sees a possible prospect of future happiness with the woman he really loves.

Pathos, humor, widely divergent scenes, wonderful character delineation, thrill and suspense—these are the ingredients of a drama that can not grow old, which, indeed, seems even better today than it did when first presented to the world in stage form.

A cast of such uniform stellar excellence that it is difficult to choose between the individual members, has been selected and the hand of the artist is seen throughout the direction. Elliott Dexter plays Wynnegan with great realism, while the other roles are artistically portrayed by such artists as Jack Holt, Edwin Stevens, Katherine MacDonald, Ann Little, Noah Beery, Thurston Hall, etc.

As pure, unadulterated entertainment of the most perfect kind, "The Squaw Man" is unequalled. It has everything a photodrama should have to make it popular.

Cecil B. De Mille Discusses Re-production of "The Squaw Man"

DISCUSSING his splendid re-production of "The Squaw Man," which was presented with unusual success at the theatre last night, Cecil B. De Mille, the famous Artcraft producer, said to a reporter in California recently:

"Why did I wish to again produce 'The Squaw Man'? Well, there are several reasons, sentimental and professional. In the first place, it had been decided by our company that it was a picture which would prove decidedly acceptable even to those who had seen it before, while a great many new cinema patrons have been added in the several years since it was first produced. In this I concurred and so it was determined to go ahead.

"It was my first picture. In the interim, I have produced a good

many films of different character, and I feel that each has in some measure surpassed its predecessors. And I also believed that I could, by reason of the fact that I have already produced 'The Squaw Man,' accomplish something really worth while in the re-production of the drama. With what I have gained in knowledge, practice, experience, with the greater facilities in lighting, investiture, etc.,—the technical advancement, in a word—and with the truly superlative company I have assembled, I am certain that the new version of 'The Squaw Man' will be infinitely better than the old.

"Again, it is a strong, a stirring drama. One with the reddest kind of red-blooded action. It has intensity, suspense, thrill, pathos, humor, and withal, the wonder of

the great west as atmosphere. It is a picture that will not grow old.

"I have a company today, as I say, which I do not believe could be excelled. Every role, even down to the least important, is played by an artist of real merit. Each is typical. I have such splendid artists as Elliott Dexter, Theodore Roberts, Thurston Hall, Ann Little, Katherine MacDonald, Herbert Standing, Noah Beery, Edwin Stevens, Tully Marshall, Jack Holt, etc., in the cast—to see such a company together in one picture is like an all-star revival of some celebrated play in New York. I think it will be a distinct attraction in itself."

This serves as Mr. De Mille's first Artcraft special for the new year and the indications are that it will rank as one of his greatest productions.



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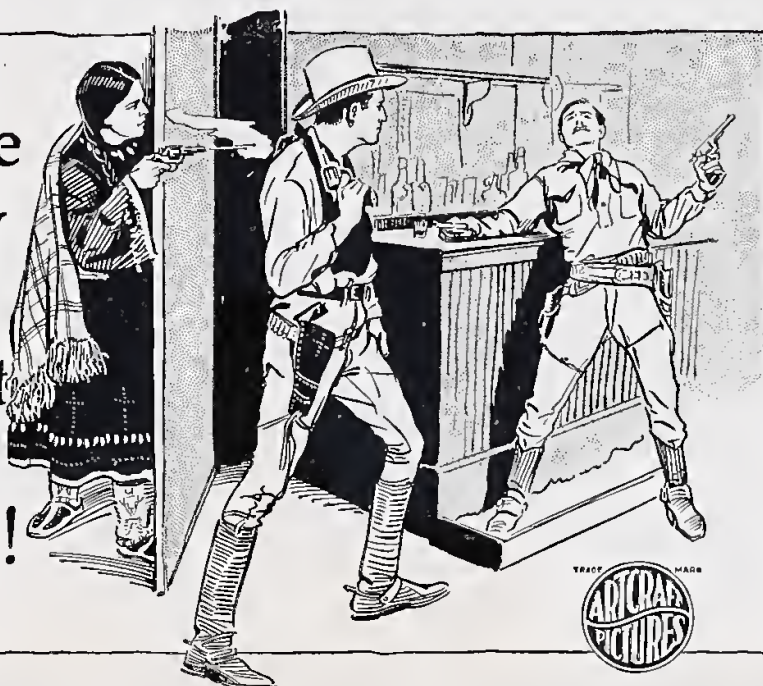
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CECIL B. DE MILLE'S PRODUCTION "THE SQUAW MAN"

An ARTCRAFT Picture

By Edwin Milton Royle

A modern version of Edwin Milton Royle's famous play, "The Squaw Man"
Adapted for the screen by Beulah Marie Dix

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MAE MARSH, "The Face"

Stuyvesant Heights

COLONIAL BROAD
BILIE BURKE in "Eye's"

DECATUR Broadway
Cont. 1.3
"The Kaiser—The Beast"

HALSEY THEATRE Hal
Henry B. Walthall in "Humor"
USUAL VAUDEVILLE

IMPERIAL THEA. Halcy
Cont. 1.3
Margery Wilson in "Flames"

Ridgewood Sect

UP AND DOWN
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a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty motor
had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCann.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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STRAND

Broadway at Main Street



Deep into each other's eyes they gazed!

But she, his boyhood sweetheart, is now another's wife. And he, "the proud white man," is bound by law and honor to the red-skinned mother of his boy!

What would you do under such circumstances — civilize the red girl? — or what?

JESSE L. LASKY, PRESENTS
CECIL B. DE MILLE'S PRODUCTION
"THE SQUAW MAN"

An ARTCRAFT Picture
By Edwin Milton Royle
A modern version of Edwin Milton Royle's famous play, "The Squaw Man"
Adapted for the screen by Beulah Marie Dix

Also
Burton Holmes Travel-Picture
"Methodized Cannibals"
Paramount-Mack Sennett Comedy
"Whose Little Wife Are You?"
Latest News Weeklies

STRAND THEATRE



Haunting him from dawn to eve

An exile from his own people! The girl he loved the wife of another! Life gave this proud white man no choice but eternal loneliness — or the beautiful red-skinned maid —

You see the end? Don't be too sure till you see the play. *A corker!*

JESSE L. LASKY presents
Cecil B. De Mille's Production
"THE SQUAW MAN"

An ARTCRAFT Picture
By Edwin Milton Royle
A Modern Version of Edwin Milton Royle's famous play, "The Squaw Man"
Adapted for the screen by Beulah Marie Dix

Also
Burton Holmes Travel-Picture
"Methodized Cannibals"
Paramount-Mack Sennett Comedy
"Whose Little Wife Are You?"
Latest News Weeklies

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

ADVANCE PRESS STORIES

To be Sent to the Newspapers Prior to and During the Display of Cecil B. De Mille's
Photoplay "The Squaw Man"

AN ARTCRAFT PICTURE

THRILLING BATTLE WITH LION FEATURE OF THE "SQUAW MAN"

Big Cat Kills Man in Latest
Cecil B. De Mille's Big
Production

ONE of the most thrilling scenes ever photographed in a motion picture is the battle fought by Henry, Earl of Kerhill, with a great lion in which the Englishman is slain, and which is graphically pictured in Cecil B. De Mille's superb picturization of Edwin Milton Royle's "The Squaw Man." This photoplay, which is said to be one of the best ever produced by this sterling director, will be shown at the theatre next

The battle scene is laid in an African jungle. The Earl of Kerhill is an embezzler whose crime has been shouldered by his cousin Jim Wynnegate, to spare Henry's wife Diana, whom Jim loves, disgrace and suffering. After her husband's death in the jungle, Diana traces Jim to Wyoming where he is living on a ranch with his squaw, and after some exceptionally tragic scenes, they are reunited in their mutual love.

The lion used in the picture is perfectly harmless except in a film scene. Assistant director Sam Wood played hide and seek with the big cat at rehearsals, but Thurston Hall who plays the part of Sir Henry, who battles with the lion, entered into the contest with no little misgivings. The lion was lazy and preferred dozing to acting. But when the camera clicked, the animal was there with both feet as it were, and Hall was realistically mauled by the king of beasts.

The various roles are in the hands of stars including Elliott Dexter, Ann Little, Theodore Roberts, Jack Holt, Tully Marshall and others.

ALL STAR SCREEN PLAYERS APPEAR IN "THE SQUAW MAN"

Cecil B. De Mille, Producer of
Photoplay, Provides Most
Adequate Cast

NO photoplay produced in recent years presents a better cast of screen players than that employed by Cecil B. De Mille in his superb production of "The Squaw Man," a picturization of Edwin Milton Royle's famous stage play, which will be presented at the theatre next From start to finish, the cast in this photoplay is made up of stars or players of stellar importance.

Elliott Dexter is in the stellar role, with Ann Little playing opposite to him as the Indian girl. Katherine MacDonald, Theodore Roberts, Jack Holt, Thurston Hall, Tully Marshall and others have exceptionally strong parts. Nearly all of those named have been seen in many of the more famous Paramount and Artcraft picture productions.

Beulah Marie Dix wrote the scenario and she is said to have written a highly effective story. The plot may be familiar to many, but it is one that never grows old and which will bear repetition. The picture is a re-production of the photoplay which Mr. De Mille produced four years ago, but it has changed so extensively and its improvements are so marked, that it is in every sense a new production.

"The Squaw Man" is a drama of the most graphic character, with intense human interest, stirring heart appeal and unrivalled charm of character depiction. Sam Wood and Ann Baughens aided Mr. De Mille in the direction and Alvin Wyckoff was the camera expert.

"THE SQUAW MAN" WAS A DIFFICULT PICTURE TO MAKE

Work Was Completed With Most
Excellent Results by
Cecil B. De Mille

THAT Cecil B. De Mille's modern version of Edwin Milton Royle's famous stage play, was a "difficult" picture to make, is the assurance of those who worked upon the production, which will be shown in all its completeness at the theatre next

All of Mr. De Mille's pictures are "difficult" because they must be as nearly perfect as skill, application, art and industry can make them. And anything that is worth while usually presents difficulties. As far as that goes, every Artcraft or Paramount picture is "difficult." There is no haphazard method employed in their making. They must measure up to a standard and that standard is constantly being advanced.

"The Squaw Man," however, may have presented greater problems than the majority, because it is a production of greater magnitude, with a large cast of unusual calibre, with the necessity for striking sets and wonderful exterior scenes, and with an attention to detail, technical and artistic, that meant hours of study over many scenes and much preparatory work.

But it was "shot" in its entirety and is declared to be a work of art. How far it surpasses the first screen production of the play, the public will have a chance to see. Mr. De Mille believes it will show as few productions can, the immense advance that has been made over the pictures of three or four years ago. The leading roles are in the hands of Elliott Dexter, Ann Little, Katherine MacDonald, Theodore Roberts, and others.

ANN LITTLE IN "THE SQUAW MAN"

Has Leading Role in Cecil B. De Mille's Picture

ANN LITTLE, one of the most popular of screen players who supported Wallace Reid in many of his picture successes, will be seen in the role of an Indian girl in Cecil B. De Mille's great Artcraft production of "The Squaw Man" which is to be shown at the Theatre next This is the leading role opposite to that portrayed by Elliott Dexter in this sterling photoplay.

Miss Little is an actress of great charm and personality as her characterizations in "The Source" and "The Man From Funeral Range," starring Wallace Reid, amply demonstrated. As Naturich in "The Squaw Man" she has a congenial role in which her talents as actress find full play. Miss Little is only one of many notable players who appear in this great cast, all being of stellar importance. Elliott Dexter plays the stellar role and in the cast are such favorites as Katherine MacDonald, Theodore Roberts, Jack Holt, Thurston Hall, Tully Marshall, Herbert Standing, Edwin Stevens, Helen Dunbar, Winter Hall, Noah Berry, Charles Ogle and others.

A Virile Photoplay

ONE of the most virile photoplays seen here in many months, is Cecil B. De Mille's superb Artcraft production of "The Squaw Man" which is on view at the theatre this week. It is a splendid photoplay, a picturization of Edwin Milton Royle's famous stage success of the same name. The various roles are portrayed by an all star cast of players, headed by Elliott Dexter, and Ann Little.

"THE SQUAW MAN" SUPERB PICTURE

Cecil B. De Mille's Production a Notable One

WHENEVER Cecil B. De Mille, master of screencraft who has produced many famous Artcraft picture successes, takes up the details of a new production, not the slightest of these is overlooked. It is because of this that "The Squaw Man," which will be shown at the theatre next, is regarded as one of the finest presentations of the season.

The most notable feature of "The Squaw Man," independent of its interest as a human document, is the superiority of its cast, every player appearing therein being of stellar magnitude. It is seldom that any motion picture presents so fine an array of prominent screen players, and among those in the cast are Elliott Dexter, Ann Little, Katherine MacDonald, Theodore Roberts, Jack Holt, Thurston Hall, Tully Marshall, Edwin Stevens and many others.

The photoplay was adapted by Beulah Marie Dix from the famous play by Edwin Milton Royle, and it is said to be a story of flawless continuity. The photography is the work of Alvin Wyckoff, and many of the scenes are remarkable for their artistry and interest.

Notable Production

THE presentation of Cecil B. De Mille's photoplay production, "The Squaw Man" at the theatre this week, is one the most notable productions of the season in this city. The picture is based on Edwin Milton Royle's famous play, and it is filled with thrills, expectancy and heart appeal. An all star cast headed by Elliott Dexter and Ann Little is presented.

MISS MacDONALD SCREEN FAVORITE

Talented Actress Will Be Seen in "The Squaw Man"

KATHERINE MACDONALD, a prime screen favorite who appeared repeatedly in support of Douglas Fairbanks, William S. Hart and other Artcraft stars, has a delightful role in Cecil B. De Mille's superb photoplay, "The Squaw Man," which will be displayed at the theatre next

Miss MacDonald is not only a beautiful woman, but an actress whose versatility has been proved on numerous occasions. In "The Squaw Man" she portrays the role of an English woman of noble birth, who secretly loves her husband's cousin when the latter, to shield her from disgrace, shoulders a crime her husband has committed. The character is one that requires sustained action of the type with which all who have watched Miss MacDonald's methods, are assured she knows well how to vitalize and present effectively.

The cast for "The Squaw Man" is one of the most notable ever assembled for a single screen production, Elliott Dexter has the leading male role, while Ann Little plays the leading woman's role, that of an Indian girl. The supporting company includes practically all of the Lasky stock company favorites, including several new players, notably Edwin Stevens, a noted dramatic, vaudeville and comic opera star.

A Delightful Picture

CECIL B. DE MILLE'S splendid picturization of "The Squaw Man," which is drawing big crowds to the theatre this week is in every respect a delightful picture. The story is unusually strong, the support of stellar importance and the production itself one of magnitude and exceptional charm.

MAIL CAMPAIGN
For the Exploitation of "The Squaw Man"

Artcraft Theatre

SHERMAN SQUARE

LENOXTOWN MO

TEL LENOX 209



Dear Madam:-

We are pleased to inform you that Cecil B. De Mille's latest Artcraft photoproduction "The Squaw Man," one of the most pretentious productions Mr. De Mille has thus far made for Artcraft, will be the attraction at our theatre next

This is a picturization of Edwin Milton Royle's famous stage success, the hero being a manly Englishman who, to shield the woman he loves from disgrace shoulders another's crime and becomes a pariah in Wyoming. It is a photoplay of the red blood variety and every moment of it is filled with interest and heart appeal.

It is needless to comment upon the excellence of the De Mille picture productions, or to emphasize the fact that this is one of his best. The situations are of great dramatic strength and in every other respect "The Squaw Man" is a photoplay which, once seen, will never be forgotten.

We urge that this photoplay is well worth your attention and we will be pleased to have you attend its premier presentation at our playhouse.

Yours sincerely,

.....
Manager.

MAIL CAMPAIGN

For the Exploitation of "The Squaw Man"

Mail at least one of these Post-Cards to your Patrons.

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

It affords us pleasure to announce that "The Squaw Man," a new Cecil B. De Mille special Artcraft picture will be displayed at our theatre next This is an exceptionally fine photoplay and we recommend it to your favorable attention.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Any production directed by Cecil B. De Mille is sure to be recognized as the best available. Hence when we announce Mr. De Mille's latest Artcraft production "The Squaw Man," which is to be shown at our theatre next our patrons are to be congratulated.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

We beg to remind you that Cecil B. De Mille's special Artcraft picture will be displayed at our theatre today. This is one of the finest productions made in many months, and aside from the interest of the story, the picture itself is monumental.

Yours sincerely,

Manager _____

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"THE SQUAW MAN"

An ARTCRAFT Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheet
Rotogravure one-sheet
Twenty four-sheet stand

Photos

8 8x10-black-and-white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

DEPARTMENT OF ADVERTISING AND PUBLICITY

FAMOUS PLAYERS—LASKY CORPORATION

487 FIFTH AVENUE, NEW YORK

ADVERTISING POSTERS AND SLIDE

FOR

"The Squaw Man"



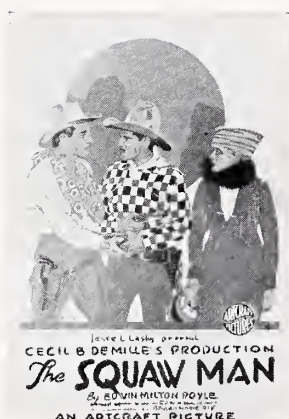
Six Sheet



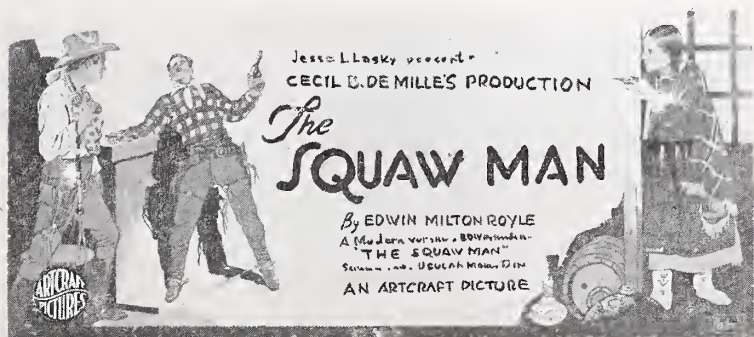
Three Sheet



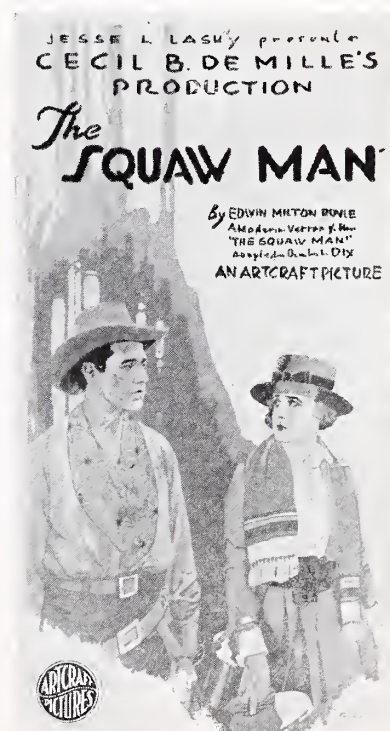
One Sheet



One Sheet



Twenty-four Sheet



Three Sheet

Current Paramount and Artcraft Pictures in the Order of Their Release

August

CHARLES RAY.....A NINE O'CLOCK TOWN
DOUGLAS FAIRBANKS.....BOUND IN MOROCCO
D. W. GRIFFITH'S.....THE GREAT LOVE
PAULINE FREDERICK.....FEDORA
WILLIAM S. HART ... RIDDLE GAWNE
BILLIE BURKE.....IN PURSUIT OF POLLY
DOROTHY DALTON.. GREEN EYES
CECIL B. DE MILLE'S.....TILL I COME BACK TO YOU
ENID BENNETT.....THE MARRIAGE RING

September

J. BARRYMORE.....ON THE QUIET
E. FERGUSON.....HEART OF THE WILDS
WALLACE REID.....THE SOURCE
E. CLAYTON.....THE GIRL WHO CAME BACK
PARAMOUNT-ARTCRAFT SPECIAL...THE HUN WITHIN
LILA LEE.....THE CRUISE OF THE MAKE-BELIEVES
D. FAIRBANKS.....HE COMES UP SMILING
M. CLARK.....OUT OF A CLEAR SKY
D. DALTON.....VIVE LA FRANCE
FRED STONE.....THE GOAT
SHIRLEY MASON.....COME ON IN
VIVIAN MARTIN.....HER COUNTRY FIRST
M. PICKFORD.....JOHNNA ENLISTS
CHARLES RAY.....THE LAW OF THE NORTH
ENID BENNETT.....COALS OF FIRE

Success Series (Re-Issues) for September

MARY PICKFORD.....THE EAGLE'S MATE
M. CLARK.....WILDFLOWER
SPECIAL.....THE GIRL OF THE GOLDEN WEST
P. FREDERICK.....ZAZA
G. FARRAR.....CARMEN



JOHN EMERSON-ANITA LOOS

production, entitled

“GOOD-BYE, BILL!”

A Paramount Picture

Starring

SHIRLEY MASON and ERNEST TRUEX



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

Shirley Mason and Ernest Truex in "Good-bye, Bill!"



"There's the gosh darn Kaiser now"
SHIRLEY MASON and ERNEST TRUEX in "Good-Bye Bill"
A Paramount Picture



Der Admiral der iron cross gets his visitors under yet
SHIRLEY MASON and ERNEST TRUEX in "Good-Bye Bill"
A Paramount Picture



The tie that did not hold very long!
SHIRLEY MASON and ERNEST TRUEX in "Good Bye Bill"
A Paramount Picture



"Gosh Darn You!"
SHIRLEY MASON and ERNEST TRUEX in "Good Bye Bill"
A Paramount Picture



"And will be married as soon as we settle with the huns"
SHIRLEY MASON and ERNEST TRUEX in "Good Bye Bill"
A Paramount Picture



ERNEST TRUEX
in "Good Bye Bill"
A Paramount Picture



SHIRLEY MASON
in "Good Bye Bill"
A Paramount Picture



Shirley Mason and Ernest Truex
in "Good Bye Bill"
A Paramount Picture



Shirley Mason and Ernest Truex
in "Good Bye Bill"
A Paramount Picture



Shirley Mason and Ernest Truex
in "Good Bye Bill"
A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Facts Regarding the Second John Emerson—Anita Loos Paramount Production "Good-Bye, Bill!"

JOHN EMERSON AND ANITA LOOS,
AUTHORS AND PRODUCERS

JOHN EMERSON and Anita Loos, authors and producers of "Good-bye, Bill!" who are making special productions for Paramount, are universally recognized as leaders in their line. Their partnership was established in California many months ago, Miss Loos suggesting ideas and writing the stories with Mr. Emerson while he directed the productions. The earlier successes achieved by Douglas Fairbanks in motion pictures, and not a few of his recent ones, were the joint work of these capable artists. Among these should be mentioned the Fairbanks photoplays, "His Picture in the Papers," "In Again, Out Again," "Wild and Woolly," "Down to Earth" and "Reaching for the Moon." Miss Loos conceives the ideas, then the two write the story and last, Mr. Emerson attends to the manifold details of production. Their constructive talent, working in complete harmony of purpose, is splendidly exhibited in all of their joint productions, as was evidenced recently by "Come On In," their first Paramount production, which now is followed by "Good-bye, Bill!" and which subject they treat most delightfully from a new and novel angle. That Paramount audiences have many happy hours in prospect during the current season by reason of the contract of these meritorious writers and producers with the Famous Players-Lasky Corporation, the delicious humor and quaint philosophy of their latest production amply evidence.

TALENTED CO-STARs

SHIRLEY MASON and Ernest Truex, who made their debut as Paramount stars in "Come On In," are co-starred in "Good-bye, Bill!" These young and talented players never have been seen to finer advantage than in this deliciously humorous travesty upon the Kaiser plays which recently have been produced. Shirley Mason is a gifted actress with wide experience on stage and screen, while Mr. Truex is recognized as one of the best musical comedians now before the public. As co-stars in any motion picture production they are ideally cast, the result being harmonious, consistent, artistic and delightful co-operation.

THE STORY

IN preparation of a world war, Kaiser Bill Hohenzollern "the nut" and his Junker crowd are launching their campaign of frightfulness. The Kaiser is worried because his mustache, despite the efforts of Herr Tonik, the court barber, refuses to stand up at the proper ferocious angle. In fact, he looks more like the owner of a delicatessen store than the conqueror of the world, and when he hears that Herr Dresser, of Hoboken, N. J., has invented a mustache-fixer, he sends for the man. So Dresser and his daughter Elsie, the latter a real American girl with a real American sweetheart—Teddy Swift, go to Berlin. Elsie doesn't want to go, but her father compels her to make the trip, leaving Teddy disconsolate. Herr Dresser's fixer does the business for the Kaiser's mustache and German frightfulness is on at once. But it doesn't scare anyone except the German people and as the war proceeds, the Kaiser is smashed everywhere. Teddy after many disappointments, joins the American army and gets to Berlin just in time to prevent Elsie's marriage to a Prussian by order of the Kaiser. Elsie is imprisoned in a factory and rescued by Teddy. The Americans then enter Berlin and relieve the Kaiser of his military trappings, medals, mustache—everything, and the love romance of Elsie and Teddy and the tragedy of German frightfulness reach their logical denouement. The entire story is a

laugh at pretention, fraud and the silly Hun superman idea.

THE SUPPORT

EXCELLENT support has been provided for Miss Mason and Mr. Truex in this photocomedy. Joseph Allen, who plays the part of the Kaiser, is a fine character actor who makes the most of an arduous role. Carl de Planta, who is seen as the funny son of the Kaiser, is an artistic player. Herbert Frank has a strong role, and others in the cast are H. E. Koser and Joseph Burke, both actors of experience and sound judgment.

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NEW STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

CONCERNING

SHIRLEY MASON AND ERNEST TRUEX IN "GOOD-BYE, BILL!"

BY JOHN EMERSON AND ANITA LOOS—DIRECTED BY JOHN EMERSON.

A Paramount Picture

The Value Of A Secret

REMEMBER how the book agent specialist used to work his line in your town a few years ago? He'd put up at the best hotel, of course, and spend a day or two making a study of the city directory, the telephone book, the club directory and the Blue Book, and then he'd get very busy.

His specialty was some sort of a secret history of the courts of Europe, in which was recounted the gossip of the various royal houses. Now this smooth book salesman did not tell his prospects that there was anything printed in the book that should not be printed, but he hinted so strongly that it was not a book for children, that a lot of foolish men and women paid fancy prices for the book.

THE keynote of the book salesman's success in handling this sort of publication was the emphasis he placed upon the supposedly "secret" character of the material in the book. It is a natural human impulse to wish to get to the bottom of anything that is supposedly secret. To arouse curiosity, all one need do is to hint at secrecy. It is like a red flag flaunted in the face of the proverbial little brown bull.

For that reason, this travesty on the "Secret Chronicles of the Kaiser's Court" lends itself admirably to travesty advertising. Just hint that the Kaiser's secrets will be revealed and that you will show that under the uniform and medals there is only a man of straw, and you will get them coming.

The Emerson-Loos Combination.

JOHN EMERSON and Anita Loos formed their scenario-producing combination in California, where they wrote a number of the vehicles in which Douglas Fairbanks scored heavily. These included "In Again, Out Again," "Wild and Woolly," "Down to Earth," and "Reaching for the Moon." They also wrote "Hit the Trail Holliday," in which George M. Cohan scored a notable triumph, and their latest big success was "Come On In," for the same stars as appear in "Good-bye, Bill!"

John Emerson directed the production of this Paramount picture. Gifted as a director, he has in this photoplay the added advantage of being able to get exact interpretation of his own thoughts as author, upon the screen.

What They've Done.

REMEMBER what a scream "Come On In" was?

That was the first Paramount picture in which Shirley Mason and Ernest Truex starred. Like "Good-bye, Bill!" it was a John Emerson-Anita Loos production, written by John Emerson and Anita Loos, and directed by John Emerson.

These Are Only Suggestions.

THERE are so many angles to work in exploitation of "Goodbye, Bill!" that every live showman will have his own pet schemes that he will work to successful conclusions. For example, reproduce the newspaper headlines showing the Kaiser's abdication, and put them in your lobby. But here are three live-wire suggestions that you may adapt to suit your own conditions:

Here is the text for a nonsense lobby card which fits in admirably with the nature of the picture, which is broad burlesque:

"God shave the Kaiser" said the American soldier. No, he wasn't drunk, and he wasn't pro-German. He knew the Kaiser's mustaches started the war, and he knew it had to be won by a close shave.

Here is an idea for a lobby display. Prepare a figure representing the Kaiser stuffed with straw. Hang it in your lobby with a card reading:

"The Kaiser was only a man of straw, but it took the German people a long time to see it. That places them about ten degrees lower than a donkey. See "Goodbye, Bill!" which tells the story of a girl and her American soldier sweetheart, who didn't give a straw for the Kaiser and his whole gang, in spite of their fierce whiskers."

Persuade your nearest barber to split fifty-fifty with you on the printing of cards, reading as below, and let him distribute them to his customers when they come in, or, if he is willing, give them broadcast circulation. The cards should read like this:

"If Smith had been the Kaiser's barber there wouldn't have been any war. It was all the fault of his whiskers. See "Goodbye, Bill!" at the Blank theatre for the explanation.

THE DAY OF THE STORY IN THE MOVIES

John Emerson and Anita Loos Put New Emphasis on the Story as the Important Thing in Making Better Pictures.

THE moving picture industry has seen many changes since the first crude efforts that marked its beginning. In the early days, trained actors and others who had attained a position of eminence on the stage, did not go into pictures. When they did they went in half contemptuously. 'The movies' were the outcasts. Everyone gave the industry a kick. Writers looked upon the pictures as beneath the attention of serious artistic effort. The idea that anything would do for the movies was almost universal among the very men who should have been helping the new art to get on its feet.

John Emerson was one of the first men of standing in the theatrical field to approach the pictures in the right spirit. He came into the movies from a commanding position in the speaking drama, but he came without any blowing of trumpets. From the position as Frohman's General Stage Director he started into the movies practically at the bottom. He *studied* the movies, got hold of the technique, and tried to understand the possibilities of the pictures.

Mr. Emerson is an accomplished actor and a man of education. Also, he is a born technician. After a year's study of the new field he began to make himself felt. His work as director with Douglas Fairbanks, Mary Pickford and other screen stars attracted attention. There was a peculiar workman-like finish to everything he did.

And all the time he kept looking around. Mr. Emerson had his own ideas about the future of pictures. He believed in good acting and in the necessity of great stars, but he believed also that a part of the future of pictures belonged rightfully to great story writers. He wanted to find and work with what he thought the right kind of movie writer. Finally Director Emerson found what he wanted in the stories written for the movies by Miss Anita Loos.

This woman of genius—who has been called "the Voltaire of the movies" and who before she met Mr. Emerson had won the title of "the little woman with the big brain," wrote her first moving picture play when she was only sixteen. It was accepted and she has been at it ever since, but has only now begun to come into her rightful position as one of the big figures in the movies.

From the beginning the work of Anita Loos has had a quality of its own. Just to have her write the titles of a play has often made it a success. Her mind has a certain keen satirical quality. It is like the snap of a steel trap.

Like every one else, Anita Loos has had her troubles. Some of her best stories were for a long time pronounced unproducible. Directors bought them, laughed over their keen humor, and then put them away. She also was on the lookout for a *director* who would have the daring to take her ideas and try to develop them into plays.

John Emerson and Anita Loos met and began to work together. They made that wonderful series of Fairbanks pictures that became at once famous when they were released. Now these two remarkable people are making their own pictures for Paramount.

Miss Loos gets the idea—she is a wonder at that.

Then the two people together write the story and Mr. Emerson produces it. Paramount has placed at their disposal all the resources of the greatest organization in pictures. The result is already a series of stories that are unlike anything else ever seen in pictures. "Come On In," the first of the John Emerson-Anita Loos Productions released created a sensation. Their second release "Goodbye, Bill!" is startling in the way in which it takes hold of a difficult subject and in the daring with which it is handled. Others are to follow.



John Emerson

ANITA LOOS—THERE IS ONLY ONE

Famous Screen Writer is Joint Author With John Emerson of "Good-bye, Bill!" Which Sets a New Mark For Writers and Producers to Shoot At—A Word to Exhibitors.

ANITA LOOS—there is only one. You remember the big success scored by Douglas Fairbanks in such crackerjack funny wholesome plays as "The Americano," "His Picture in the Paper," "In Again, Out Again," "Wild and Woolly," "Down to Earth" and the others. Anita Loos and John Emerson wrote 'em.

Miss Loos has been making her name better and better known in the moving picture world since she was a child of sixteen and David W. Griffith took her first story. A whole lot of the brightest men in the industry think her stories have more originality

and dash to them that the work of any other writer the pictures have known. Working with John Emerson she certainly made good with the first of their Paramount Productions "Come On In" and she scored harder than ever when she got the notion for "Good-bye, Bill!"

"Good-bye, Bill!" is not just another Kaiser picture. It is something new. It doesn't take Bill Hohenzollern and his Prussian crew too seriously, but frankly and with characteristically American wit, humor and candor kids and joshes the life out of the whole German superman idea.

When an ugly thing in the world is conquered it can be laughed at. That's the American way. It is the way in which from the beginning of our republic we have managed to cure our own civic and national ills.

In "Good-bye, Bill!" Mr. Emerson and Miss Loos have simply turned loose the great American laugh at the pretensions of the Kaiser, the Crown Prince and the whole Prussian crew.

Everyone who has seen this second production by these two brilliant producers agree that in it they have set a new mark for writers and producers of screen comedy to shoot at. Also, they have said the final, down-to-the-minute, word about that fellow over in Berlin whom they call "Wild Bill Hohenzollern."

Don't expect this picture to take the Kaiser, the Crown Prince and the rest of that gang seriously. It doesn't. It boots them out of existence and does it with a sharp, brilliant mixture of fun and satire that will make you think you have come across a combination of George Bernard Shaw and Mark Twain.

You know how "Come On In," the first Emerson-Loos picture scored in New York. There hasn't been a bigger sensation down through the Broadway theatrical section for years.

The truth is that in contracting with these two artists, Paramount has scored a unique success. They form a combination of brains and experience that is going to be heard from more and more.

John Emerson—mighty few people in the theatrical world need an introduction to him. Let us talk to you a moment about his work and his aims in the moving picture field. He is the kind of man it will pay you to watch. He believes the thing most needed by the moving picture exhibitor is better and better stories, better acted and better produced. First of all, he believes that the story to be right, should fairly sweep your audience away with its fun and intensity.



Anita Loos

In this new combination Mr. Emerson has Miss Loos to help him think out and write that kind of stories. He knows how to produce them. Why shouldn't he know? Mr. Emerson has had long experience in every department of theatrical work. He has been star, leading man and producer with Mrs. Fiske, Mme. Nazimova, and other famous figures in the theatrical world and for six years was General Stage Director for the Shuberts and Charles Frohman. Then came his entrance into pictures with the Famous Players Company as an actor, followed by his success as director with Fine Arts and the Fairbanks companies.

CAST AND STORY OF "GOOD-BYE, BILL!"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of the John Emerson-Anita Loos Production Starring
Shirley Mason and Ernest Truex.

A Paramount Picture.

Real Inside Story of How the Great War Started Admirably Told in "Good-bye, Bill!"

*Superb John Emerson-Anita Loos Production for Paramount Starring Shirley Mason
and Ernest Truex Filled With Humor, Thrills and Heart Appeal.*

FOR the next two or three hundred years people in America, in Europe and all over the world will be talking about the present great world war and trying to explain how it happened.

John Emerson and Anita Loos claim to have secured the real inside, behind-the-closet-door story. They got it, they claim, from Herr Tonik, the Kaiser's barber. Who should know the story better? Here it is:

You see, the Kaiser had for a good many years been all ready to start the world war. He had the army, the Zeppelin, the taube, the submarine and everything ready to terrify people everywhere, but he was afraid to start the scrap. The trouble was that the Kaiser, the Crown Prince, Hindenburg, Ludendorf and all the rest of the Prussian Junker gang had been going around for years telling everybody how dangerous they were, but they didn't look dangerous. Time and again they held their War Councils and talked the matter over but didn't know what to do. The Kaiser told all his Generals to raise fierce looking mustaches and see how that would work. It didn't work at all. The mustaches only made them look like a lot of butter and egg dealers. They were desperate, all dressed up, booted and spurred and ready to go to war but afraid their own people wouldn't take them seriously.

Then something happened. Over in America, in West Hoboken, lived a German named Herr Dresser, who had come over to this country to get the benefit of our liberty and our free institution, but who couldn't get the Prussian "Superman" idea out of his twisted brain. Herr Dresser had invented a thing called a "Mustache Fixer." One of the Kaiser's agents, heard about the invention and saw a chance to make himself a big man in Germany. He took Herr Dresser to Berlin to see the Kaiser, and Herr Dresser's daughter Elsie—a girl who wasn't at all like her father but an American to the core—had to go along.

Here's where the story warms up. Elsie didn't want to go to Berlin. She wanted to stay right in West Hoboken, New Jersey. Because why? Because she had a beau there—a snappy, up-to-date kid, named Teddy Swift.

But Elsie had to go and Teddy was sore through and through. When Herr Dresser got to Berlin, he put the mustache fixer on the Kaiser, Hindenburg, Ludendorf and all the rest of the Prussian gang. It made all their mustaches stick up like the whiskers

"GOOD-BYE, BILL!"

The Cast

Elsie DresserShirley Mason
Teddy SwiftErnest Truex
Kaiser William the Nut	Joseph Allen
Willie, his funny son	Carl de Planta
Herr DresserJoseph Burke
Herr TonikH. E. Koser
Count Von Born Effry-Minutt	Herbert Frank

of a catfish and they looked so terrible they were afraid of each other. All of Germany became scared to death of the fierce looking Prussian war dogs.

Meanwhile, what about Teddy Swift? Perhaps you never was a kid in West Hoboken, New Jersey, and had your best girl go off to Berlin to be rich and live in a big house and have a Prussian war dog in love with you. If you never had that happen you can't know how sore Teddy Swift was.

He was right down desperate, and right away he started out to earn the money to take him to Berlin to find Elsie, but it was a slow job. He dug wells, sold papers, cleaned cisterns, mowed lawns, shovelled snow in winter and just mopped up all the jobs he could find in town, but the money came in so slowly that it looked as though he would be an old man before he could earn the price of that ticket to Berlin.

And then all of a sudden he got it for nothing. It didn't cost him a red. His Uncle Sam took him over to France in a big ship with an escort of war vessels, food free—everything free. He went over with about a million or more other American soldiers. One day he got excited, went over the top alone and tried to mop up a whole trench of German soldiers. He almost did the job but they nailed him at last and he was led out and stood up against the wall to be shot.

A funny thing happened. The Kaiser, in order to reassure his own people, had sworn over and over again that there wasn't an American soldier in France. The German officers, who were to give the order for the soldiers to fire on Teddy, began to quarrel among themselves. If they shot Teddy they would prove the Kaiser a liar—Lese Majeste—death for them all.

They quarreled and quarreled and while they were at it, Teddy hopped over the wall and lit out. He got to Berlin and found Elsie.

Then things did get warm. Little Elsie had heard so much about Herr Dresser's mustache fixer and how terrible they made the Prussian officers look, and how they frightened the people of Germany, that she decided to do something for the Allies on her own account. She got into her father's factory one night and taking a heavy hammer smashed a lot of machinery.

Bang went Elsie into prison—locked up in the office of the mustache fixer factory. There Teddy found and tried to rescue her but they were both caught and Teddy taken into the woods to be blown up by a bomb.

Elsie was left in the factory, a prisoner, but the Prussian who wanted to marry her for her father's money came along and began to get mushy about her. She saw a chance to save Teddy and soft-soaped the Prussian into taking her out of the factory. When they got into the dark she banged the Prussian on the head and then lit out to rescue Teddy. She did rescue him and the bomb that was to blow him up was later used by the two live young Americans to blow up the mustache-fixer factory.

You all know something of what happened after that. The Prussian officers couldn't get any more mustache fixers and began to look like the scrawny duffers they are. The morale of the German army broke down. The Kaiser sued for peace.

However, Bill Hohenzollern tried to get in one more crack at America before he had to step down and out. He got hold of Teddy and Elsie, after they blew up the factory and ordered them out to be shot. As they were being led away, a bunch of doughboys from Kentucky rushed into Berlin.

Every German yelled "Kamarad" and so did the Kaiser. The plan to shoot Teddy and Elsie was all off. Kaiser Bill tried to look dignified and sad, like Napoleon at St. Helena, but it didn't work. Teddy and Elsie rushed right into the Kaiser's palace with the American troops at their heels, shaved the Kaiser's mustache, tore off his gaudy uniform, his boots, spurs, sword, metals, and all the rest of his hardware and revealed to the German people not a War Lord at all but just a bunch of rattling junk and a mustache.

You know what happened then—the boot for Kaiser Bill and all his gang. It's all in the picture as are also Teddy and Elsie's returning together to America and happiness.

PRESS REVIEW OF "GOOD-BYE, BILL!"

To Be Sent to the Newspapers Immediately After the First Display of the John Emerson-Anita Loos Production Starring Shirley Mason and Ernest Truex.

A Paramount Picture.

America Turns on Laugh Faucet at Hohenzollerns in "Good-bye, Bill!" Starring Shirley Mason and Ernest Truex

Laughter as a Bludgeon to Cure Kaiserism Advocated in Humorous John Emerson-Anita Loos Paramount Picture Indorsed by Appreciative Audiences.

WE will never have Kaiserism in America while we can laugh at it. Had Germany been able to laugh, the silly pretensions of the Hohenzollerns would have disappeared long ago. "Good-bye, Bill!" the second John Emerson-Anita Loos production for Paramount which was shown at the theatre yesterday is the best of all the Kaiser plays, because it frankly bludgeons all the pretensions of the best of the German junkers with good old fashioned American laughter. This remarkable photoplay was written and produced at just the right moment. There is a laugh in every line of it, but at the same time it shows up the Prussian war lords as nothing else could.

The story begins before the great war and we see the Kaiser and his Council preparing their instruments of frightfulness. Emerson and Loos have put a delicious idea into the play. They show the Kaiser worried to death because in spite of all his efforts and those of the court barbers, he looks more like a keeper of a delicatessen store than the conqueror of the world. Finally he gets a mustache fixer that makes the points of his moustache stick up like the whiskers of a catfish and that scares the Germans to death. No one dares oppose him. He starts the great war, expecting the whole world to be scared by himself and his generals—all with the catfish mustaches.

It doesn't work. First of all little Belgium punches him, then he begins to get it from all sides. German frightfulness never scares anyone but the German people.

The play shows the Kaiser as poet, musician, and

painter. It shows him and his generals strutting about Berlin and hanking the kibosh on the Germans. Then it shows them all getting it in the neck. When in the end the Kaiser marches away into oblivion in his undershirt and with his medals, boots, spurs, sword, army and even the catfish mustache gone, you are almost sorry for the poor boob.

But the Kaiser and his son, the Crown Prince, and the generals, are not the whole show. There are a couple of American kids—played by the two stars, Shirley Mason and Ernest Truex, that are crackerjacks. Little Elsie Dresser's father, Herr Dresser, was the man who invented the mustache fixer. He is a German who lives in West Hoboken, N. J., but goes to Berlin and takes his daughter with him. She doesn't want to go because she is a loyal American and also because she is in love with Teddy Swift, a scrappy, up-and-coming American kid.

Anyway, she goes and her father tries to marry her off to a Prussian. Teddy is in a fix. He can't get enough money to get to Berlin and Elsie can't get back to America. Finally, a man named General Pershing, goes overseas and

takes Teddy along with about a million other American kids. They can't wait for the army to get to Berlin. He cuts out alone and has many adventures, but gets to Elsie and the two kids have a lot to do with the Kaiser's overthrow.

The whole play is a laugh at pretention and fraud. It shows up the silliness of the whole German superman idea, and that's why most Americans will think it the best of all the Kaiser plays that have been shown. You should see it.



Shirley Mason

Advertising Cuts and Mats

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

EAST SIDE

h. St. to 42d St.

THEATRE EIGHTH AVE. AT 40TH ST.
er—"The Beast of Berlin"

S E A EIGHTH AVENUE AT 25TH STREET.
Secret," with ELLA HALL.
is "THE OTHER WOMAN."

OPERA HOUSE 8th Ave. & 23d St.
—"The Beast of Berlin"
THE NEWS COMEDY VAUDEVILLE

MES 8TH AVE. AT 42D ST.
Continous 1 to 11 P.M.
EM in "ROYAL & READY."
ave., 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
RADY in "THE TRAP."
HE WOMAN IN THE WEB."

EAST SIDE

St. to 86th St.

THE BROADWAY AND
T. THEATRE 77TH STREET
awa. "Honor of His House."
in "Riders of the Night."

THEATRE 8TH AVENUE AT 44TH STREET
RDEN, "The Splendid Sinner"

EAST SIDE

St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

IAN 16 Cathedral Parkway.
2 to 11 P. M.
VET, in "Lest We Forget"

116th St. & 5th Ave.
SUBMARINE EYES
THE WOMAN IN THE WEB."

REETS MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

INGSIDE 8th Avenue at
116th Street.
uston Forbes-Robertson
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EST 99th & Columbus Ave.
Cont. 11:30 to 11 P. M.
NIGHT in "THE KID"
BUSINESS." Toto Comedy.

onderland THIRD AVENUE AT 163D STREET.
Phillips in "The Ruky Road"

COMEDY 3754 3d Ave.
LAFERRO, "The Three of Us"
COMEDY

Westchester Av. & 161st St.
DANCE TALMADGE
"THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENCE"

THEATRE, 4048 Third Av.
iscale in "Madame Who?"

RESCENT 168TH STREET & BOSTON ROAD
APLIN in "Chase Me, Charlie"
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. & ALBANY AVE.
iscale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

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Monument Square

Paramount-Burton Holmes Travel Picture, "The Gorge of Pagsangan"

Paramount-Bray Pictograph, "The Silent Gun of the Future"

Latest News Weekly

ADOLPH ZUKOR presents

A John Emerson - Anita Loos Production

SHIRLEY MASON
AND **ERNEST TRUEX**

in "Good-Bye Bill"

A Paramount Picture

By John Emerson and Anita Loos

Directed by John Emerson



The First "Yank" in Berlin!

Anita Loos and John Emerson knew what to do with Shirley Mason and Ernest Truex when they got them to Berlin. Ernest Truex is a Yank soldier and Shirley Mason an American girl.

We are purposely *not* telling you just how they roast poor Bill, because it would spoil the fun of seeing it. Tonight's the night!

UP AND DOWN
BROADWAY

In and Out
of the
F.L. Studio

BELOW 14TH

NEW STAND EAST B.
& MARSH
Mrs. Vernon Castle, "Hillcrest Mystery."
"His Old-Fashioned Dad" & Alice

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FRANK KEENAN in "LOA
4th Epis. "THE WOMAN IN

ST. MARKS 133 Se
CARLYLE BLACKWELL in
OUT." "THE EAGLE"

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Margery Wilson in "Flames

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Advertising Cuts And Mats

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a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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STRAND THEATRE

Paramount-Burton Holmes Travel Picture
"Two Ends of the Rope"
Paramount-Bray Pictograph
"Faithfulness of the Four-Footers"
Latest News Weekly

ADOLPH ZUKOR presents

A JOHN EMERSON-ANITA LOOS
PRODUCTION

SHIRLEY MASON
AND ERNEST TRUEX
in "Good-Bye Bill"

A Paramount Picture

By John Emerson and Anita Loos
Directed by John Emerson



Looks puzzled, doesn't he?
Somebody's hurt his feelings
perhaps? Maybe he got wind
ahead of time of "Gosh Darn
the Kaiser!" and has it in for
(1) John Emerson, (2) Anita
Loos, (3) Shirley Mason, (4)
Ernest Truex. Anyway, they
should worry. And so should
you if you see the picture.

STRAND

Broadway at Main Street

Paramount-Burton Holmes Travel Picture
"Turbanned Tommies"
Paramount-Bray Pictograph
"How Museum Groups are Made"
Latest News Weekly

ADOLPH ZUKOR presents

A John Emerson - Anita Loos Production

SHIRLEY MASON
AND ERNEST TRUEX
in "Good-Bye Bill"

A Paramount Picture

By John Emerson and Anita Loos

Directed by John Emerson



When John Emerson and Anita Loos
get together to make a fool of the Kaiser
—the Kaiser is some fool.

Shirley Mason and Ernest Truex sure
do knock the stuffens out of more than
Kaiser Bill's rebellious moustache.

What would you do.....?!? They did
worse than *that!* Come and see!

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER.
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of "Good-bye, Bill!" a John Emerson-Anita Loos Comedy Starring Shirley Mason and Ernest Truex.

A Paramount Picture.

BIG MUSTACHE CRAZE SURE MADE FOOL OF BILL HOHENZOLLERN

Big Army and Superman Ideas Are Soundly Swatted in "Good-bye, Bill!"

OF course, it wasn't just the uniforms. It was the army and the idea that he was a superman and the mustache that made him look like a startled catfish. All of these things together made a fool of Bill Hohenzollern of Berlin. Anyway, go see "Good-bye, Bill!" at the theatre next and see if you don't agree with John Emerson and Anita Loos, the authors and producers of this splendid Paramount photoplay, that Bill was some fool.

The idea of the play is delicious. Old Bill didn't think he looked as dangerous as a sure enough war lord should look, and was worried about it. One of his agents found a German in West Hoboken, N. J., who had invented a mustache-fixer. He hurries to Berlin and tells Bill. Hurrah! Bill got a fixer and it made his mustache stick straight up like the ears of a jackass. Then he thought he was sure a superman. He started the world war at once.

And wasn't Bill surprised when the first fellow he tried to scare to death, little old Belgium, swatted him on the nose. Then came Russia and France and England and last and worst of all, your Uncle Sam. It was sure rotten for Bill, and just when he thought he had everyone scared stiff, too.

"Goodbye, Bill!" is a delicious satire on the superman idea. Also, there is in it a good trench fight and some up-and-coming American kid whose best girl is in Berlin and who can't wait for the rest of the army to get there and goes on ahead. Ernest Truex is the ginger boy of the story and the American girl, marooned in Berlin, is played by Shirley Mason. The support is excellent.

KAISER MERE BULLY QUILTS LIKE YELLOW DOG WHEN MASTERED

Have We Kaiser Bills In Town? See "Good-bye, Bill!" For Answer.

WHAT the Kaiser is and has been all the time is a bully. Press a bully to the wall and he'll quit like a yellow dog. That is the history of all bullies and it never changes. The second John Emerson-Anita Loos Production for Paramount "Good-bye, Bill!" which will be shown at the next takes this simple truth and makes a peculiarly delicious satirical comedy of it. Shirley Mason and Ernest Truex are the stars.

There are, probably, incipient Kaisers in every town in the country, but they don't wear gold lace and spurs and they don't have a chance to get away with it.

Bill Hohenzollern should have been born in Keokuk, Iowa, or on New York's east side or in the stockyards district of Chicago. Had that happened he would have had all the superman stuff taken out of him early and there never would have been a world war. Had he been born and obliged to live where real men work and live, he would have been called "Windy" Hohenzollern and had the life kidded out of him.

He sure gets the life kidded out of him in this photoplay. For a while he struts and we see how the Germans fell for it. Everybody thought he was as bad and dangerous as he said he was. He kept bluffing and bullying until suddenly he got into a place where he had to make good and then it was—good bye, Bill!

Go see the play. You maybe didn't think there was a laugh in Wild Bill but there is, and this play finds it. It also tells a rattling good story of love and danger through which two common ordinary American kids portrayed by Shirley Mason and Ernest Truex went with a flourish and came out on top. They also helped to hang the raspberry on Bill of Berlin.

REALLY ORIGINAL IDEA IS EXPRESSED IN THIS PHOTOPLAY

"Good-bye, Bill!" Most Enjoyable Satire on the Prussian Hohenzollerns.

ONE of the rarest things in the world—an original idea, is expressed in "Good-bye, Bill!" the second John Emerson-Anita Loos production for Paramount, starring those two sterling artists, Shirley Mason and Ernest Truex, which will be shown at the theatre next The photoplay satirizes Wild Bill Hohenzollern from start to finish. It shows how he hung his terrorism idea on the eye of the German people so effectually that he thought sure it would work on the rest of the world too.

Well, Bill didn't succeed in scaring the rest of the world, as we all know, and he surely didn't scare the authors of this new kind of Kaiser play. They have fun with the Kaiser, the Crown Prince and the whole Prussian gang and they do it effectively. As a rule, the grimmer the job the American has to do, the more he kids himself about it. Over on the other side our boys have laughed and joked in the face of death, as they fought for the freedom of the world, and this play brings some of their healthy kidding to the folks at home.

The Kaiser hung hardware on the breasts of all his gang. He himself wore so many medals it looked as though he had the medal measles. Swords clanked and the points of the mustaches of the Prussians stuck up toward the stars. It looked to them as though they couldn't lose.

You know they did but you don't know the funny side of it. This photoplay aims to give you that. It also tells a snappy exciting love story about an American boy and girl who were also not scared by the Kaiser and how they also helped him along the road to oblivion.

SHIRLEY MASON HAS DELIGHTFUL ROLE IN SATIRICAL PICTURE

Dainty Paramount Star Seen to Splendid Advantage in "Good-bye, Bill!"

DAINTY Shirley Mason, who is co-starred with Ernest Truex in "Goodbye, Bill!" the new satirical comedy, a John Emerson-Anita Loos production for Paramount, which will be shown at the theatre next, has a delightful role which she portrays in her usually winsome manner.

Miss Mason is the true little American girl whose father, a German, who has lived in America for years, is false to his adopted land. Not so his daughter. She is carried off to Berlin by her father before America gets into the war and an effort is made to marry her off to a Prussian. Nothing doing! She sticks to her American sweetheart and later helps him put an end to the Kaiser and Kaiserism.

Ernest Truex has the part of Teddy Swift, a kid from West Hoboken, N. J. He is a regular honest-to-goodness American kid, too. When you see him in the part you will chuckle as you did when you were a kid yourself and read Mark Twain's "Huckleberry Finn." Mr. Truex is comparatively new in the pictures but already he has made a big name for himself. In New York they are calling him the intellectual Charlie Chaplin. That doesn't mean he is an imitator. He isn't. He doesn't have to be. It does mean that he has the true comedy gift—the thing so few men have—and that it gets over big in pictures.

Joseph Allen as the Kaiser presents one of the best pieces of comedy satire ever done in pictures or on any stage. It is delicious. You have seen a good many Kaisers in pictures but none like this one. Mr. Allen's work in this play, as well as that of Joseph Burke as Herr Dresser, Elsie's German father, marks both men as finds in the movies.

NEW EMERSON-LOOS COMEDY NEW ANGLE ON KAISER PICTURES

Shows How Seriously the Huns Regarded Uniforms and Catfish Mustaches.

HERE is a brand new angle on Kaiser pictures. It is "Good-bye, Bill!" the second of the John Emerson-Anita Loos productions for Paramount and in it Shirley Mason and Ernest Truex are again co-starred. The picture shows how seriously the Kaiser and his crowd took the idea that they would be able to scare the world with their gaudy uniforms, their metals, clanking swords, goose step and cat fish mustaches. It will be shown at the theatre next

The whole story in fact hangs on the mustaches. With a delicious satirical touch the authors of the story, Mr. Emerson and Miss Loos, show you how the Kaiser figured it all out that he could scare his own people and the people of the rest of the world by making himself and his Prussian servitors look like a school of devil fish.

The scheme worked well with the Germans. Kaiser Bill wrote bum poetry, painted pictures, conducted an orchestra, talked on personal terms with God and the Germans fell for it all. They thought him the little wonder of the universe and really expected that when the world war started everybody would lie down and quit.

Of course, you know the world didn't lie down and quit, but you don't know just how surprised and shocked and upset the Kaiser and his crowd were, when they saw what a mess they had got into. "Goodbye, Bill!" will make you chuckle with delight but it will also set you to thinking.

Beside the Kaiser stuff the story brings out two live American kids and shows how they helped to put the kibosh on Wild Bill Hohenzollern. Shirley Mason and Ernest Truex play the parts of the young Americans who out-witted the entire German empire and they do it with true American dash and pep. The supporting players are excellent.

"AMERICANS WOULD SHAKE DICE WITH THE DEVIL"—KIPLING

This Is Proved in John Emerson-Loos New Photoplay, "Good-bye, Bill!"

YEARs ago, when Rudyard Kipling one day got angry with America he wrote a poem about us and after he had called us about all he could think of, he ended by paying us a compliment. He described the American as a man who with a careless air would shake dice with the devil. There is a lot of truth in this Kipling point of view, for when a real American is most serious, he always makes a joke.

In "Goodbye, Bill!" their new Paramount photocomedy starring Shirley Mason and Ernest Truex, John Emerson and Anita Loos, the authors and producers, introduce a real American young man and girl who make a joke of the Kaiser. What the play says is this—"The Kaiser has been the cause of untold suffering and bloodshed. He has made us all turn away from our peaceful occupations to become fighters. It is a horrible mess. Is there a funny side to it all? There is and here it is."

The play marches the Kaiser through the ridiculous years when he was putting the kibosh on the whole German nation with his gold lace, spurs, boots, sword, uniforms, metals and thunderous talk. As you look at the play you despise the man, but you have to laugh. Then the war comes with the rude awakening and the Kaiser's final overthrow. The drumming guns of the world put a stop to the plans of the war lord and show what a really silly fool he was all the time.

This is the outline of the play but the story is told in a snappy satirical comedy with Shirley Mason and little Ernest Truex bringing in the human interest motive and showing how one American kid and his best girl can upset the schemes and ambitions of emperors.



KAISER'S DEBACLE DUE TO WHISKERS

**This Is Proved by Comedy,
"Good-bye, Bill!"**

WHAT had the Kaiser's whiskers to do with the Hun debacle? This is answered in a highly entertaining way in "Good-Bye, Bill!" the new John Emerson-Anita Loos production for Paramount, co-starring Shirley Mason and Ernest Truex, which is being shown at the theatre this week.

This comedy gets right down to the seat of the trouble with Germany and the German people. It shows how such an innocent appearing thing as a mustache-fixer can change the destiny of nations. With a startling satirical touch the whole question of what first led the Germans to look upon themselves as supermen is brought to light. According to the story the Kaiser found a mustache fixer that would make him look like a Mississippi River catfish in town for a night with the boys. When he got his whiskers pointed up at the stars he looked so terrible that he was afraid of *himself*. He made all his generals wear the mustache-fixers so they would look terrible, too. It scared the German people and Kaiser Bill thought the rest of the world would be scared.

But the Belgians, English, French, Russians and Italians weren't scared, so he tried to scare the Americans and that's where he spilled the beans. The play shows how. It's funny. Also it gives Shirley Mason and Ernest Truex a chance to put over a good love story that illustrates how effectually American young men and women have helped to win the great struggle for world democracy.

GERMAN TRAGEDY HAS FUNNY SIDE

**"Good-bye, Bill!" Is Filled With
Real Comedy.**

THE German tragedy, grim as it may appear, has its funny side. This is amply proved by John Emerson and Anita Loos in their second Paramount picture, "Good-bye, Bill!" in which Shirley Mason and Ernest Truex are co-starred and which is on view at the theatre this week.

The German people were like children in their admiration of their war lords. "Ach Himmel" they said, "How terrible they are! Who can stand up against them?"

You know the story of what is happening to the Kaiser and his Germans. But you will nevertheless be delighted with the delicious satire of this charming comedy. Audiences will chuckle with real American laughter over the folly of the Huns.

And through all the fun at the expense of the Prussian war lords runs a charming tale of what happened to a snappy American boy whose sweetheart was taken off to Berlin by her German-American dad and how through the stupidity of the Germans he finally got to her, saved her from a forced marriage with a Prussian and did all the marrying there was to be done, himself.

Famous Producers

JOHN EMERSON and Anita Loos, authors of "Goodbye, Bill!" their second production for Paramount, a comedy co-starring Shirley Mason and Ernest Truex as Paramount stars which is the bill at the theatre this week, have written and produced many notable screen successes for Douglas Fairbanks. Mr. Emerson is a director of exceptional ability as this charming photoplay amply indicates.

HOIST HUN FLAG ON AMERICAN FACTORY!

**Interesting Scene Pictured in
"Good-bye, Bill!"**

THE second John Emerson-Anita Loos production for Paramount, "Good-bye, Bill!" in which Shirley Mason and Ernest Truex are again co-starred, is being shown with great success at the theatre this week. During the filming of the picture the company went to Tuckahoe on location where scenes were taken outside a factory. Director Emerson took the precaution to send word to the persons living in the vicinity that the German flag they would see flying from the factory roof would mean nothing as it would be used in the making of a motion picture. The community turned out en masse as soon as operations were begun.

Joseph Burke and Herbert Frank, both members of the cast of "Good-bye, Bill!" shivered in their boots one cold morning when Director Emerson decreed they must jump into a millpond at Arcola, N. J., as a climax to the comedy. Not only were they compelled to jump in, but they were obliged to remain under for a long time. It was Frank who remarked cryptically that motion picture acting is not always a bed of roses—sometimes the bed of a stream finds the best of 'em.

A Humorous Travesty

THE new John Emerson-Anita Loos satirical photoplay "Good-bye, Bill!" which is the bill at the theatre this week is a travesty on the many Kaiser plays that have lately been produced. It relates how Teddy Swift, a live young American soldier, saves his sweetheart, and what happens to the Kaiser's dream of world domination. The story is a comedy satire on frightfulness and contains an unusually keen character sketch of the German Crown Prince. It relates how the last link in the chain of frightfulness was forged by a German living in West Hoboken, N. J., and how one snappy young American soldier and his loyal American sweetheart smash the chain to smithereens.

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Good-Bye, Bill"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

December 8, 1918.

Dear Miss Morgan:

The cat is out of the bag! The real, inside, behind-the-closet-door story of the why of the war is loose! Who is in a better position to tell the facts than Herr Tonik, the All-Highest's Court Barber?

Listen! In West Hoboken, N. J., lived Herr Dresser, inventor of a wonderful machine for making Imperial moustaches stick up straight and fierce—like the whiskers of a catfish.

The glad tidings of the wonders accomplished by Herr Dresser's moustache-fixer spread to Potsdam and, All-Highest like, the All-Highest sent for Herr Dresser!

One application of that wonderful moustache-fixer and—Ach Gott! Donnerwetter und Blitzen!—the war was on.

But the All Highest stuck his foot in it. He let Herr Dresser's daughter, Elsie, in on the secret. She, in turn, framed it up with one of those "idiotic Yankees" to put a kink in the All-Highest's mustache-fixer.

For real, inside facts, like these, about the Great War and for confidential court whisperings, like those I have given you, you should see the John Emerson and Anita Loos production

SHIRLEY MASON AND ERNEST TRUEX in "GOODBYE BILL!"

their latest Paramount picture made by the wonderful quartet that made such a success of "Come On In."

Burnish up your knowledge of international (?) affairs! Get wise to the "All-Highest!" Meet Herr Tonik and Herr Dresser! Get acquainted with Count Von Born Effry-Minutt! Oh, Lady! Lady! Laugh, Laugh, until you can laugh no more. All week; come any day.

Yours sincerely,

Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Good-Bye, Bill"

ADVANCE

POST
CARD

No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

Paramount Theatre

DATE _____

Dear Miss Morgan:

Who is in a better position to know the innermost secrets of the All-Highest's life than Herr Tonik, his Court Barber?

Herr Tonik and Herr Dresser tell all they know in the latest John Emerson-Anita Loos production, "Goodbye Bill!" starring Shirley Mason and Ernest Truex—it's a Paramount Picture.

Showing all week. Come any day, but COME!

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

Paramount Theatre

DATE _____

Dear Miss Morgan:

Are you really wise to the All-Highest? Are you aware of where his confidence comes from?

Herr Tonik and Herr Dresser of West Hoboken, N.J., claim that if it wasn't for their efforts to straighten the Imperial mustache—

But THAT is one of the state secrets revealed in the latest John Emerson-Anita Loos production, "Goodbye Bill!" starring Shirley Mason and Ernest Truex. It's a Paramount Picture. Showing all week. Come!

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

Paramount Theatre

DATE _____

Dear Miss Morgan:

Herr Tonik and Herr Dresser of West Hoboken, N.J., have betrayed the All-Highest and revealed the full, inside story of the Great War.

It wasn't the All-Highest's huge army that gave him confidence to start things. It wasn't Hindenburg. Or Ludendorf. It was his shiny, black mustache! That's what it was!

Get full details in the latest John Emerson-Anita Loos production, "Goodbye Bill!" starring Shirley Mason and Ernest Truex. It's a Paramount Picture. All week. Come!

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"GOOD-BYE, BILL"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

ADVERTISING POSTERS FOR "GOOD-BYE, BILL!"

Always Obtainable at your Exchange



One Sheet



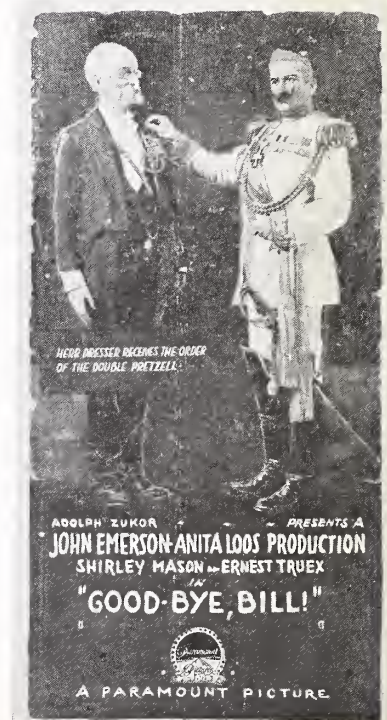
One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD BYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain



(And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



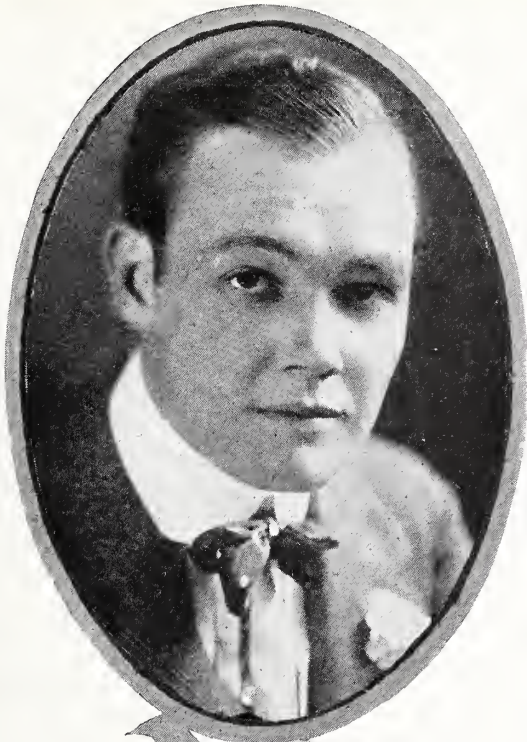
PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 10

String Beans

Scheduled Release Date: **22 Dec 1918**



How To Advertise
CHARLES RAY

in
“String Beans”

Presented and Supervised by Thomas H. Ince

A Paramount Picture

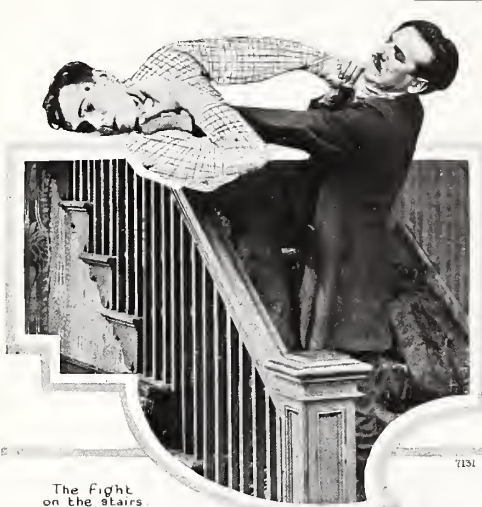


FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE, Director General
 NEW YORK



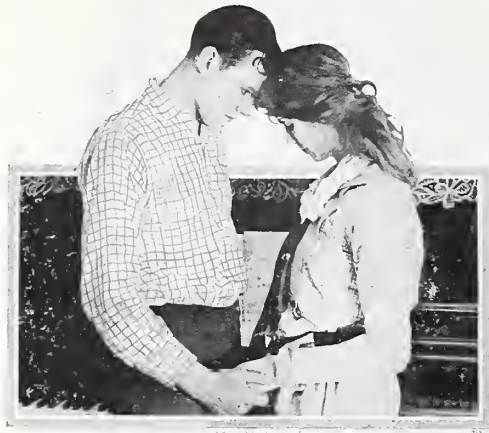
STOCK PRODUCTION CUTS AND MATS

Charles Ray in "String Beans"



The Fight
on the stairs

Thomas H. Ince presents
CHARLES RAY in "String Beans"
A Paramount Picture



Thomas H. Ince presents Journey's end.
CHARLES RAY in "String Beans"
A Paramount Picture



Thomas H. Ince presents
"Single nothing but a cheat"
CHARLES RAY in "String Beans"
A Paramount Picture



Thomas H. Ince presents
"Up, up, up, and I'll be again"
CHARLES RAY in "String Beans"
A Paramount Picture



Thomas H. Ince presents
"Under the village chestnut tree"
CHARLES RAY in "String Beans"
A Paramount Picture



Thomas H. Ince presents
CHARLES RAY
in "String Beans"
A Paramount Picture



Thomas H. Ince presents
CHARLES RAY
in "String Beans"
A Paramount Picture



Thomas H. Ince presents
CHARLES RAY
in "String Beans"
A Paramount Picture



Thomas H. Ince presents
CHARLES RAY
in "String Beans"
A Paramount Picture



Thomas H. Ince presents
CHARLES RAY
in "String Beans"
A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

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CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Important Facts Regarding Charles Ray's New Photoplay, "String Beans"

CHARLES RAY, STAR

AMONG the younger screen luminaries, there are few, if any, whose popularity exceeds that enjoyed by Charles Ray, one of the most famous of Thomas H. Ince's galaxy of stars in Paramount pictures. Mr. Ray is an actor of ability whose metier is the portrayal of rugged manly roles; and if in the course of the story he has to fight a red-blooded battle in defence of principle or a distressed woman, the better he likes the characterization. Hence it is that all of his photoplays are signalized by virility of action, strength of story, dramatic interest and exceptional heart appeal. Mr. Ray's screen portraits make an imposing gallery of notable impersonations, many of which will live in motion picture annals as among the most artistic of their class thus far presented. His characterization of "The Eaglet" in "The Law of the North" established his fame as a player of unusual skill upon a firm basis, and in his latest photoplay, "String Beans," his work will be acclaimed as perhaps the best of his career. His portrayal of the role of Toby Watkins, farmer, poet, subscription and advertising man, editor and exposé of crooks, in this superb photoplay, will be as enjoyable to his vast army of admirers as it will be found to be artistic and praiseworthy.

JULIEN JOSEPHSON, AUTHOR ..

JULIEN JOSEPHSON, author of "String Beans," has written many successful photoplays. With Dennison Clift he wrote "The Midnight Patrol," a new Thomas H. Ince picture. In all his work he proves that he has the understanding born of knowledge, and all of his stories are graphic and vibrant with human interest. His latest photoplay is no exception to the rule.

VICTOR L. SCHERTZINGER, DIRECTOR

THERE are few more capable or better known motion picture directors than Victor L. Schertzinger, whose work in "String Beans" will be hailed

as a masterpiece of direction. Mr. Schertzinger has handled many of Mr. Ray's pictures, and is accounted as one of the most skilled of Mr. Ince's superior staff of directors. He is a musician of taste and skill and in this photoplay he has infused something of the musical quality into the rhythm of the picture.

A STRONG STORY

TOBY WATKINS is a young farmer whose penchant for writing poems rouses the ire of his narrow-minded uncle, the result being that he quits the farm and accepts a position as subscription solicitor on the Sawbert Weekly Clarion. He meets and loves Jean Morris, daughter of the mayor of Sawbert and she returns his love. Kendall Reeves, a crook known to the police as Harry Morgan, comes to Sawbert to work a fake bean cannery scheme and Toby, at the request of Zachary Bartrum, editor of the Clarion, attends a mass meeting to speak in opposition to the project. When Toby sees Jean Morris in the audience, his courage deserts him and he flees ignominiously from the hall. He overhears Reeves talking to a former pal, who is now employed on the Clarion and the man's criminal character is revealed. Reeves learns that exposure is inevitable and he seeks to force Mayor Morris to pay him five thousand dollars for a majority interest in the fake cannery, and then decamp. Toby goes to the Morris home and finds Jean struggling with Reeves. He rescues her and after a desperate battle, masters the crook. Bartrum and Morris who long have been enemies, are reconciled and through them the love affair of Toby and Jean reaches a happy denouement.

SPLENDID SUPPORT

MR. RAY is admirably supported in this photoplay. Jane Novak, who has supported him in many of his most successful pictures, is his leading woman, and her role is a delightful one. John P. Lockney, one of the best known character actors on the screen, Donald MacDonald, Al Filson and Otto Hoffman, all players of skill, make up a cast of more than average ability.

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SPECIAL FEATURE STORY

For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Story on Charles Ray or "String Beans."

A Paramount Picture.

Charles Ray, Widely Known as the Original "Country Boy" of the Screen, Praises "String Beans"

Young Thomas H. Ince-Paramount Star Says Story of His New Photoplay is Full of Real Novelty and Charm and that His Role Therein is One of the Best of His Career.

CHARLES RAY is the original "country boy" of the screen. In "String Beans," his latest Paramount picture, produced by Thomas H. Ince, he again portrays the young American of humble beginnings who succeeds by sheer pluck and honesty and industry in the face of heavy odds.

Mr. Ray's screen portraits are always distinct and accurate. One wonders at times, where in his youthful experience, he has found time to make so clear a picture in his mind of the young men of the farming lands. It is undoubtedly a gift. He invests each characterization with a verisimilitude that is pleasing and convincing. His work is clean-cut, skillful and thoughtful.

He undoubtedly owes much to Thomas H. Ince's careful training, and to the directorial ability of Victor Schertzinger. But there is a great deal that is necessarily an individual talent, an innate comprehension, a grasp of the idea that makes him able with apparently no great difficulty to seize upon the native peculiarities of the character and depict them upon the screen.

The popularity of Charles Ray is growing daily. He is always certain to give us something worth while and there is a breezy good humor about his personality that attracts amazingly.

"I love to do these characters," declared Mr. Ray, "they seem to come natural to me. I can feel the qualities, think the thoughts of these young chaps from the farm or the workshop with no trouble at all. And I admire their pluck and strength of character. They mean so much. I try to live each one of them as I would live in reality were I in their position."

That he has succeeded in each instance is a tribute to his intelligent acting and his thoughtful study of the roles. In speaking of his new picture "String Beans" which will be shown at the theatre next Mr. Ray said recently:

"I can say frankly that I like this type of pic-

ture and part best of all—it is a typical country boy character and, I think, the best I ever had. Incidentally, people seem to have gained the idea that this so-called 'boob' or 'rube' type is natural with me, but that is untrue. It requires some of the hardest study I ever undertook to get the gestures and expressions down right.

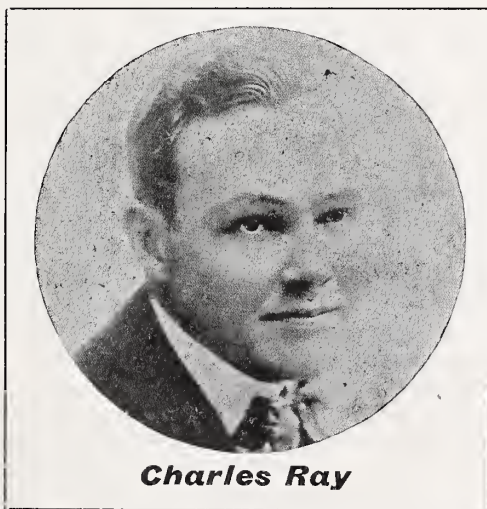
"Before I played my first role of this description I used to practise in front of a mirror at home in the evenings, but, somehow, this didn't seem to fill the bill. I got so tired of seeing my face that I hated it. Then I was seized by a brilliant idea. I got a small camera and a flashlight apparatus. Then I would put the camera on a table, focus

it on a handkerchief on the floor, assume my pose, reach forward, touch off the flash, jump back and assume pose, press the bulb and take the picture—all in a breath you might say. Then I'd have the films developed and I could study my expressions at leisure. From just this sort of study and practice I've developed the characters I've played under Mr. Ince's careful supervision.

"You see, it isn't the idea to burlesque the character. It must be natural, unassumed, real and inoffensive, yet full of the homely humor and good natured 'smart aleck' quality that is so often found

in the young fellow who thinks he's a devil in his home town but is green as grass. Also, there's the other side—the pathos of it; the pitiful efforts to get somewhere, be somebody, do something worth while. Those boys are the ones who make some of our greatest men—and it isn't my purpose to parody them or make them seem silly or foolish. Rather to show how from small beginnings, from positions of little promise, out of environments pinched and narrow, there develop great characters who make up the sinew of our wonderful nation."

"String Beans" it is said, is a real type of this kind and the plot is said to be full of real novelty and charm.



Charles Ray

CAST AND STORY OF "STRING BEANS"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Charles Ray's New Photoplay.

A Paramount Picture.

Charles Ray's Latest Paramount Picture, "String Beans" Affords Popular Star a Delightful Role

*Story Deals With Newspaperman in Western Town Who Frustrates Fraudulent Scheme
of Promotor to Victimize a Community by Establishing a Fake Cannery.*

TOBY WATKINS is the all-round drudge on his uncle's farm, completely under the cruel sway of his domineering relative. He finds time occasionally to write poems for the village newspaper and when the uncle hears of this, he protests. A fight follows in which Toby beats his uncle and he is ordered to leave the place forever. Toby "packs up and gits" after bidding his friends good-bye.

After a long and wearisome tramp across country Toby reaches Sawbert, where Zachary Bartrum conducts the Sawbert Weekly Clarion. Toby applies for a job after introducing himself as author of the thrilling poem "The Plow-Boy's Dream," and he eagerly accepts Bartrum's offer to work as subscription hustler for six dollars a week. He starts out immediately with a bunch of bills to collect. While on his way back to the office, Toby meets Jean Morris, daughter of Lott Morris, the mayor, and both are instantly attracted towards one another.

About this time Kendall Reeves, a crook, arrives in Sawbert with a fake project to establish a string beans cannery in the town. He interests Lott Morris in the project and when Bartrum hears of the matter he determines to fight the scheme. Toby meanwhile has gone to the mayor's house to explain to that official the merits of the Clarion's new premium subscription proposition and is sternly ordered away by Jean's father. Toby then learns that Bartrum and the mayor are bitter political enemies and that Toby is as welcome in the Morris household as the smallpox.

"STRING BEANS"

The Cast

Toby Watkins.....	Charles Ray
Jean Morris.....	Jane Novak
Zachary Bartrum,	
John P. Lockney	
Kendall Reeves,	
Donald MacDonald	
Lott Morris.....	Al. Filson
Joe Farley.....	Otto Hoffman

Bartrum, who is weak and ill, leaves much of the management of the Clarion to Toby, and as Reeves' plan to establish the string beans cannery in Sawbert matures, Bartrum resolves to fight it. Toby agrees to assist Bartrum and when a mass meeting is called to discuss the project, and at Bartrum's request, Toby goes to the hall to deliver a speech in opposition. Unfortunately he sees Jean in the audience and his nerve deserting him just as he reaches the platform, he ignominiously beats a retreat and escapes from the hall by means of a cloak room window.

After the meeting, Reeves induces Morris to agree to pay him five thousand dollars for a controlling interest in the cannery. Joe Farley, a tramp printer employed on the Clarion meets and recognizes Reeves as a former cell mate and he threatens to expose him unless he splits part of the cannery proceeds with him. Toby strolls along at this juncture and overhears enough of their conversation to get an idea of the character of Reeves.

While looking over some "patent-back" reading matter that has just reached the Clarion office, Toby finds a picture which resembles Reeves and the story which it illustrates deals with the career of a swindler named Harry Morgan. He is convinced that Reeves is Harry Morgan and he directs Farley to run the cut and article in the next issue of the Clarion.

Farley realizes that this will nip his plans to split with Reeves and he saws the cut and article out of the boiler plate matter. He then warns Reeves that he must instantly close the five thousand dollar deal with Morris. Reeves goes to the Morris home and is discussing the matter with the mayor when Toby makes the discovery that the Harry Morgan cut and article had not been printed by Farley as directed. He calls up the mayor to warn him of Reeves' crooked past, but at that moment Reeves is seeking by the aid of a revolver to force five thousand dollars from the mayor and he is prevented from answering the call.

Suspecting something is wrong, Toby starts on the run for the Morris home and arrives there just as Jean, who has been awakened by the struggle in the library, runs to her father's aid and is seized by Reeves. Toby hears her scream and battering down the glass door, he grapples with Reeves, and a furious struggle for the possession of the crook's revolver ensues. The man is overcome just as Bartrum, sword in hand, reaches the scene. A reconciliation with Morris follows and Toby is received into Jean's favor in a way that bodes much happiness for him—and her—in the future.

PRESS REVIEW

To Be Sent to the Newspapers Immediately After the First Showing of
Charles Ray's New Photoplay, "String Beans."

A Paramount Picture.

Charles Ray's New Photoplay, "String Beans" Proves Delightful to a Most Appreciative Audience

***Work of Popular Thomas H. Ince-Paramount Star in Characteristic Country Boy Role
is Highly Effective and Convincing and Proves His Supremacy in This Field.***

CHARLES RAY, the Thomas H. Ince-Paramount star, has had many characteristic roles in plays of the small town type, but it is doubtful if he has ever appeared in a better story or more delightful role than in "String Beans," his latest Paramount photoplay which was exhibited at the Theatre yesterday.

The picture scored a decisive hit with a highly appreciative audience.

Charles Ray has long ago proved that he is alone in his particular field of screen portraiture. As the young farmer's boy with literary aspirations in the present picture he is not only highly amusing, but gives a performance that ranks with the best offerings of stage or screen in any period.

Toby Watkins is a young farmer whose tendency to write poems rouses the ire of his narrow-minded uncle, the result being that he quits the farm and accepts a position as subscription solicitor on the Sawbert Weekly Clarion. He meets and loves Jean Morris, daughter of the mayor of Sawbert and she returns his love. Kendall Reeves, a crook known to the police as Harry Morgan, comes to Sawbert to work a fake string beans cannery scheme and Toby, at the request of Zachary Bartrum, editor of the Clarion, attends a mass meeting in opposition to the project. When Toby sees Jean Morris in the audience his courage

deserts him and he flees ignominiously from the hall. He overhears Reeves talking to a former pal, who is now employed on the Clarion, and the man's criminal character is revealed. Reeves learns that exposure is inevitable and he seeks to force Mayor Morris to pay him five thousand dollars for a ma-

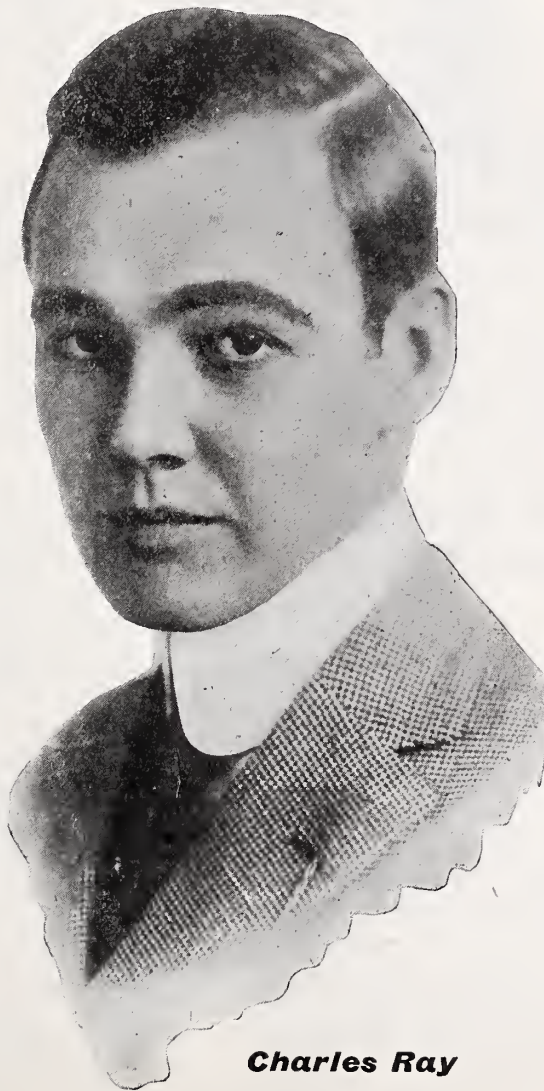
jority interest in the fake cannery, and then decamp. Toby goes to the Morris home and finds Jean struggling with Reeves. He rescues her and after a desperate battle, masters the crook. Bartrum and Morris who long have been enemies, are reconciled and through them the love affair of Toby and Jean reaches a happy denouement.

The work of Mr. Ray in each scene is highly effective and convincing. Jane Novak as his leading woman is delightful and ingenuous. The other characters are well played by John P. Lockney, Donald MacDonald, Al Filson, Otto Hoffman and others.

The production, directed by Victor Schertzinger, is excellent with the small town types admirably represented. It is a clean, wholesome and inspiring little story, and deserves the highest commendation.

Its humorous character

ter makes it particularly acceptable at this time while there is enough solid if, homely human quality about it to make it agreeable to any audience. Julien Josephson wrote the story and the picture was beautifully photographed by Chester Lyons.



Charles Ray

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a single-seated machine.
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ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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STRAND THEATRE

"Oh it's nice to get up
in the morning but nicer
to stay in bed!"



THOMAS H. INCE
Presents

Charles Ray IN "String Beans"

A Paramount Picture

BREATHES there a
man with soul so dead
who never to himself
hath said, "I c'n write a
poem"?

That's where Toby shined!
He thought he had stuff
that made Longfellow
look like an "also ran."

But! Like the infant
Whistler who "wasted"
his mature years painting
the sides of houses.—

Toby found a solicitor's
job on a morning news-
paper that was more
nourishing than that of a
rymster, if not so sublime.
Come down and see
Toby's come down!

Special!!

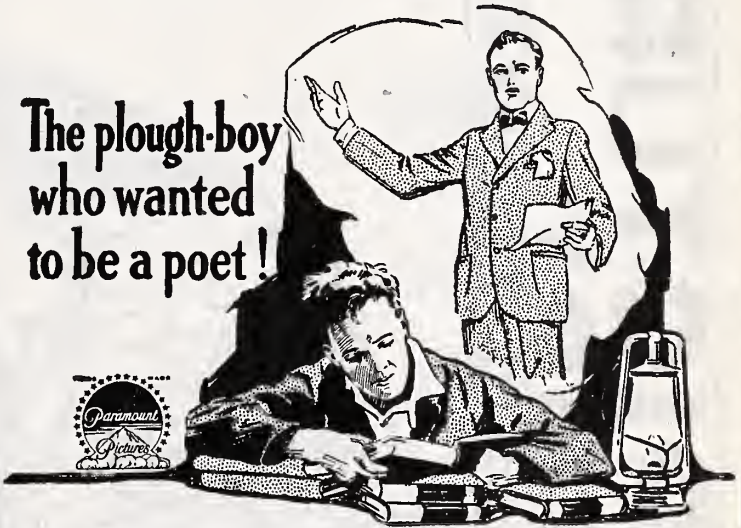
"SLEUTHS"

Paramount — Mack Sennett Comedy

STRAND

Broadway at Main Street

The plough-boy
who wanted
to be a poet!



THOMAS H. INCE
presents

CHARLES RAY IN "STRING BEANS"

A Paramount Picture

By Julien Josephson

Photographed by Chester Lyons

Directed by Victor L. Schertzinger

Supervised by Thomas H. Ince

Maybe Toby Watkins had been reading
about Bobbie Burns—anyway, he wanted
to be a poet a durned sight more than he
wanted to trail a plow—so he made tracks
to the nearest town and tried to get on a
newspaper, which he did; but he soon
found he was in the *Circulation* Depart-
ment where poets are about as popular as
hog-cholera! But Toby made good in the
end. Come and see him.

Special Added Feature!

"HICK MANHATTAN"

Paramount — James Montgomery Flagg Comedy

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER

Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

Advertising Cuts and Mats

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
Ch. St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
er—"The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET.
Secret," with ELZA HALL.
nts "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 23d St.
er—"The Beast of Berlin"

ATHE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
Continuous 1 to 11.
EM in "ROUGH & READY."
Eve., 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
BRADY in "THE TRAP."
THE WOMAN IN THE WEB."

EST SIDE
St. to 86th St.

BROADWAY AND
THEATRE 77TH STREET.

kawa. "Honor of His House."
in "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
RDEN, "The Splendid Sinner"

WEST SIDE
St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"

VIOLA DANA in
"RIDERS OF THE NIGHT"

AN 36 Cathedral Parkway.
3 to 11 P.M.
NET in "Let Us Forget"

116th St. & 5th Ave.
SUBMARINE EYE."
THE WOMAN IN THE WEB."

REETS & MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street.
ston Forbes-Robertson
asks and Faces."

EST 99th & Columbus Ave.
Cont. 11.30 to 11 P. M.
NNETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 152D STREET.
Phillips in "The Risky Road"

COMEDY 3754 3d Ave.
LAFFERO, "The Three of Us"
COMEDY

Westchester Av. & 161st St.
DANCE TALMADGE
"THE STUDIO GIRL"

TH CLIFFORD
E GUILT OF SILENOE"

THEATRE, 4048 Third Av.
discale in "Madame Who?"

RESCUE 168TH STREET
& BOSTON ROAD
APLIN in "Chase Me, Charlie"

LOVE in "The Cross Bearer"

y Heights Section
BANY ST. JOHN'S PL. &
ALBANY AVE.
discale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS, "Betty Takes a Hand"



"Subscribe to the Hick News and get a coffee-grinder free!"



This poet from the tall grass was breaking
into journalism; but the subscription depart-
ment got hold of him first, and he came
mighty near getting two new subscribers in
one day's work.

Those coffee-grinders, you see, were—
well, say, come and see for yourself—it's
Charles Ray at his best.

THOMAS H. INCE
presents

CHARLES RAY

IN
"STRING BEANS"

A Paramount Picture

By Julien Josephson
Photographed by Chester Lyons

Directed by Victor L. Schertzinger
Supervised by Thomas H. Ince

Special Added Attraction!!!

"Fatty" Arbuckle in "The Sheriff"

Paramount-Arbuckle Comedy

RIVOLI

Monument Square

UP AND DOWN BROADWAY

In and Out
of the

BELOW 14TH

NEW STAND EAST BR
& MARK
Mrs. Vernon Castle, "Hillcrest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Seco
FRANK KEENAN in "LOAT
4th Epls. "THE WOMAN IN

ST. MARKS 133 Sec
CARLYLE BLACKWELL in "T
OUT." "THE EAGLE'S

WINDSOR THEATRE 41
GAIL KANE in "THE TAL
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Pauline Frederick, Mrs. D
5th Epls. "The Woman

SUNSHINE 141 E. E
Edith Storey, "Treasure

WACO 118 Riv
Elsie Ferguson, "The S

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Margery Wilson in "Flames

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ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of
Charles Ray's New Photoplay, "String Beans."
A Paramount Picture.

CHARLES RAY FARM DRUDGE AND POET IN "STRING BEANS"

**Popular Ince - Paramount
Star Portrays Strong Role
of Country Boy**

TOBY WATKINS is the all-around drudge on his uncle's farm—a twenty acre patch of black mud entirely surrounded by mortgages. This is the opening sentence from Julien Josephson's scenario, "String Beans," which serves to introduce Charles Ray in his next Paramount Picture which will be shown at the theatre next In highly condensed form it presents a vivid picture of the story's opening scenes.

Toby Watkins is the sort of country boy, brave, humorous and thoroughly human, that all Charles Ray's admirers like to see him portray. It is the sort of character that has made the Ray pictures sure-fire offerings from the exhibitor's point of view. But Toby Watkin's is no ordinary boy. He is imaginative and somewhat dreamy, and every night when his day's work is done he goes to his room and takes out a book that he has bought by mail, "What Every Young Poet Ought to Know." For Toby is ambitious to be a writer.

The scenes of the story change to a country newspaper office where Toby goes in search of opportunity. This part of the story is developed with realism and charm by the author, Julien Josephson, who was formerly a country editor himself, and who writes of that life with delightful sympathy.

It is stated, that Ray's handling of the role of Toby Watkins will rank as one of the best screen portraits. Excellent support is provided by Jane Novak, John P. Lockney, Donald MacDonald, Al Filson and Otto Hoffman. Victor Schertzinger directed and Chester Lyons was the photographer.

CAN THE STRING BEANS CANNERY! SCHEME A FAKE!

**Great Excitement Caused by
Crook in Charles Ray's
New Photoplay**

THERE was much excitement in the city of Sawbert today owing to the remarkable expose of Kendall Reeves, the galoot that has been trying to swindle our respected citizens and our revered mayor, Lott Morris, with a scheme to can the string beans in this community.

If the title applied to some of the human vegetables that fail to pay their subscriptions, we would have nothing to say other than "can 'em and do it quick. They've been stringing us long enough." But we all knew, in our sober senses that this string bean idea was the bunk as they say in Peoria.

We always had our suspicion of Reeves and now, through the bravery of young Toby Watkins, our representative who will call on you tomorrow with our new coffee grinder subscription offer for the *Clarion*, he is exposed. He was caught last night trying to rob our trusting mayor of his money. We sent Mr. Watkins as our proxy to a mass meeting but he lost his nerve, as they say in Keokuk, and found it again in time to wrest the spoils of thievery from a villain who is now disclosed as a much-wanted jail bird from the city. We take Mr. Watkins back into our good graces and we repudiate the string bean as a canned comestible.

This is the plot of Charles Ray's newest Paramount picture which will be shown at the theatre next Go and learn all about the string bean cannery that didn't get started. It's a humdinger of a picture and you'll never forget it.

"STRING BEANS" IS TYPICAL TITLE FOR NEW RAY PHOTOPLAY

**Fake Cannery Project Basis
of Excellent Story for Ince-
Paramount Star**

ISN'T that a typical Ray title? "String Beans"! And it is also quite appropriate for the efforts of a sharper to swindle a gullible lot of farmers with a fake cannery project for beans is the basis of the story, which will be seen at the theatre on It is a Thomas H. Ince picture released by Paramount. These facts, coupled with the declaration that Charles Ray is to star and that sweet little Jane Novak is his leading woman—ought to attract record crowds. There is a fine cast, and the story is one of those real country town dramas with lots of humor and human interest and a great character role for Charles Ray.

The efforts of a swindler to get the confidence and coin of the gullible natives of a small town on a string bean cannery project form the basis of the plot. The story is said to be highly amusing, full of human nature and containing a pretty romance.

Mr. Ray as a young farm hand with a literary turn, goes to the local newspapers of a country town and asks for a job which he gets. The proprietor, a typical country editor, is fighting a scheme advanced by a crook to found a bean cannery and the mayor is in favor of it. A big mass meeting is held and the editor is to contest the movement, but falls ill at the last moment. Ray takes his place but gets stuck in the speech and escapes in consternation. Later he prevents the sharper from robbing the mayor, gains the love of the latter's daughter and distinguishes himself. The natives are saved and the swindler is caught with the goods.

**JOHN P. LOCKNEY
CAPABLE ACTOR**

**Portrays Role of Editor in
"String Beans"**

JOHN P. LOCKNEY is a character actor of much experience and imagination. This enables him to give to each of his roles a real personal touch which makes them outstanding. In the role of Zachary Bartrum, in "String Beans," Chas. Ray's new photoplay, which will be shown at the theatre next, he is a splendid example of that peculiar species which has afforded so much material for colorful writing on the part of men like Mark Twain and others who painted the types as they saw them.

The times have changed and the country editor has changed to some extent, but in some of the small interior towns he still exists, in a way the monarch of all he surveys, the pivotal point of local scandal, the counsellor of those in difficulties, the arbiter of fashion, politics and the last resort in the matter of crops, climate and so on. Mr. Ray's support in this photoplay is excellent.

Talented Scenarist

JULIEN JOSEPHSON who wrote "String Beans," Thomas H. Ince's newest Paramount picture starring Charles Ray, is an author of many successful photoplays. With Dennison Cliff he wrote "The Midnight Patrol" another Ince production and has also done other successful photoplays. He has the understanding of a man who has seen much and retained a grasp on all that has come within his notice. His stories are graphic and full of human interest. "String Beans" is on view at the theatre this week and is much admired.

**DONALD MACDONALD
BAD FILM VILLAIN**

**Real Scoundrel in Ray's New
Picture, "String Beans"**

DONALD MacDONALD is a convincing villain. That is, he makes his roles effective by the use of his imagination. He knows what a vindictive, hateful, tricky, scheming and altogether disreputable character would do under given circumstances—not because he has any desire to emulate such a person, but because he can visualize such mental and physical crookedness.

In "String Beans," Charles Ray's latest Ince-Paramount picture which will be shown at the theatre next, he is a slick scoundrel. The picture story was written by Julien Josephson and directed by Victor Schertzinger. Two other important roles are played by Al Filson and Otto Hoffman, both sterling character actors. Jane Novak is leading woman and J. P. Lockney plays a country editor.

Capable Director

VICTOR L. SCHERTZINGER, who directed "String Beans," the latest Ince-Paramount picture starring Charles Ray, which is being displayed at the theatre this week, is not only a clever film expert, but a musician of the highest order. He succeeds at times in infusing something of the musical quality into the rhythm of his pictures. "String Beans" is a country town story and Mr. Schertzinger has employed his imagination in making the various characters life-like in the extreme and giving to the action that semblance of reality that carries the audience with it and convinces the spectator to such an extent that he forgets it is merely a picture play.

**RAY FOILS CROOK
IN NEW PHOTOPLAY**

**Appears as Country Boy in
Picture, "String Beans"**

IN his new Thomas H. Ince-Paramount photoplay, "String Beans," in which he will be seen at the theatre next, Charles Ray appears as the country boy who puts the schemes of a shrewd "bunco" artist from the city to naught. The idea is to raise money from the farmers to start a string-bean canning factory—but it is a swindle and Mr. Ray, as Toby Watkins, the no-account lad from the farm, upsets the whole thing and finally wins the mayor's daughter in the bargain.

Mr. Ray recently had a session with the dentist which is the result of youthful vanity. When he was a lad he thought it would be fine to have some gold in his teeth, so he discovered a couple of small cavities in two front molars. The dentist inserted bits of gold which looked fine in the eyes of the young man and were the envy of his associates. But in the pictures they looked anything but that. So Charles took advantage of his vacation to have them removed and replaced by porcelain. The Ray smile will be more than ever attractive now.

Expert Photographer

CHESTER LYONS is the photographic expert who caught the fine scenes in "String Beans" the new Paramount picture from the Thomas H. Ince studios starring Charles Ray, which is being shown at the theatre this week. Mr. Lyons is a dependable and capable camera man with an eye for composition and a mania for "clear" shots. The picture created a profound impression on its premier presentation here and crowded houses have been the rule throughout the week.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"STRING BEANS"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "String Beans"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Madam:

When it is announced that Charles Ray, one of the most popular young screen stars in the country, will be seen in his latest Thomas H. Ince-Paramount photoplay, "String Beans," at our theatre next....., it is certain to be a source of pleasure to the army of Mr. Ray's admirers in this city.

"String Beans" deals with a country boy, who writes poetry and after he becomes a member of the staff of a newspaper, exposes a fake cannery scheme, in the course of which he wins fame and love. There is a charming blending of humor, dramatic thrills and heart appeal in the development of the plot.

There is a splendid love story and the various incidents are of the most interesting description. We think this a picture which may be seen with profit by all and we urge you to come early if you desire good seats.

Yours sincerely,

Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "String Beans"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

We are pleased to announce that Charles Ray, the popular young Paramount star, will be seen in his latest photoplay, "String Beans," at our theatre next This is a delightful picture and, we think, will please you greatly.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

In the new Thomas H. Ince-Paramount photoplay, "String Beans," which will be shown at our theatre next, the followers of Mr. Ray will find much to admire. This is a red-blooded photoplay and the scenes are thrilling, humorous and heart appealing.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

This is to remind you that Charles Ray, the ever popular star in Paramount pictures, will be seen in his newest photoplay, "String Beans," at our theatre today. This is a remarkable picture and its presentation here is quite an event. Please come early.

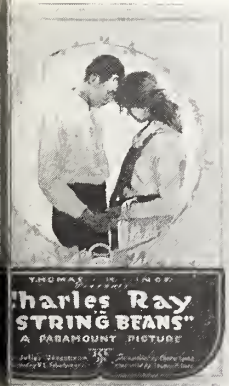
Yours sincerely,

Manager _____

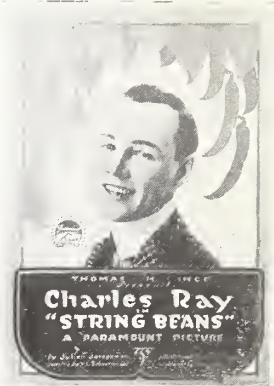
Exhibitors will be wise to mail at least one of these Postals to their patron

ADVERTISING POSTERS FOR "STRING BEANS"

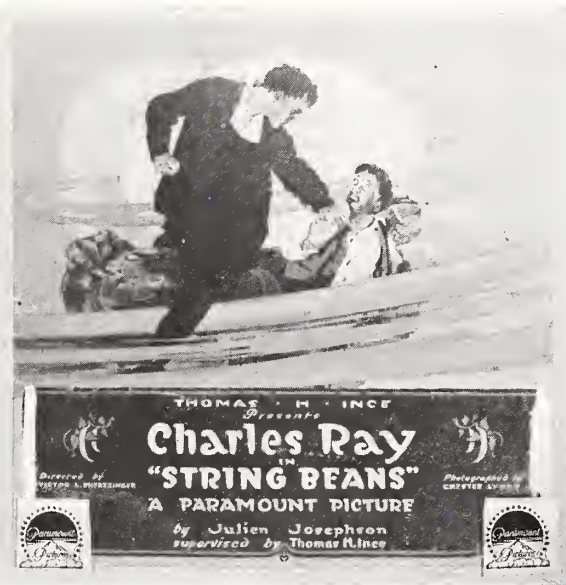
Always Obtainable at your Exchange



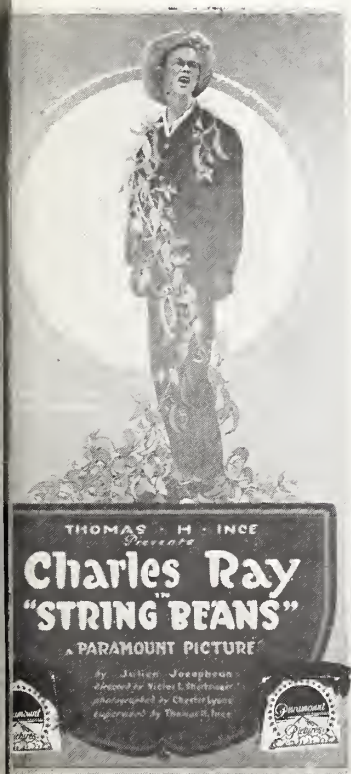
One Sheet



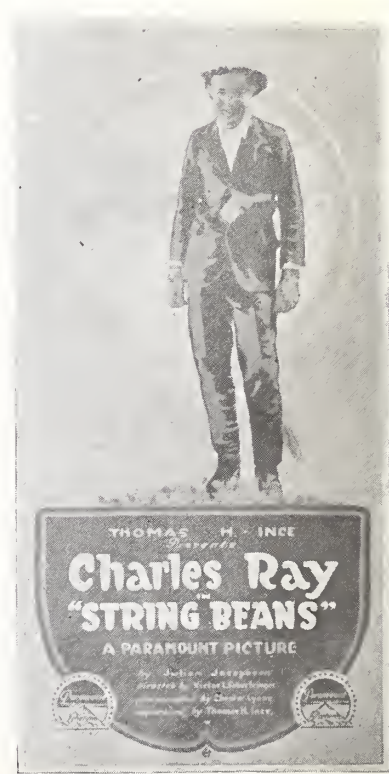
One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

Current Paramount and Artcraft Pictures in the Order of Their Release

STAR

SUBJECT

CHARLES RAY	A NINE O'CLOCK TOWN
DOUGLAS FAIRBANKS.....	BOUND IN MOROCCO
GRIFFITH'S.....	THE GREAT LOVE
PAULINE FREDERICK.....	FEDORA
WILLIAM S. HART.....	RIDDLE GAWNE
BILLIE BURKE.....	IN PURSUIT OF POLLY
DOROTHY DALTON.....	GREEN EYES
DE MILLE'S.....	TILL I COME BACK TO YOU
ENID BENNETT.....	THE MARRIAGE RING

STAR

SUBJECT

J. BARRYMORE.....	ON THE QUIET
E. FERGUSON.....	HEART OF THE WILDS
WALLACE REID.....	THE SOURCE
E. CLAYTON.....	THE GIRL WHO CAME BACK
PARAMOUNT-ARTCRAFT SPECIAL...	THE HUN WITHIN
LILA LEE.....	THE CRUISE OF THE MAKE-BELIEVES
D. FAIRBANKS.....	HE COMES UP SMILING
M. CLARK.....	OUT OF A CLEAR SKY
D. DALTON.....	VIVE LA FRANCE
FRED STONE.....	THE GOAT
SHIRLEY MASON.....	COME ON IN
VIVIAN MARTIN.....	HER COUNTRY FIRST
M. PICKFORD.....	JOHNNA ENLISTS
CHARLES RAY.....	THE LAW OF THE NORTH
ENID BENNETT.....	COALS OF FIRE

Success Series (Re-Issues) for September

MARY PICKFORD.....	THE EAGLE'S MATE
M. CLARK	WILDFLOWER
SPECIAL.....	THE GIRL OF THE GOLDEN WEST
P. FREDERICK.....	ZAZA
G. FARRAR.....	CARMEN

PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 11

The Mystery Girl

Scheduled Release Date: **22 Dec 1918**



How To Advertise
Ethel Clayton
in
“*The Mystery Girl*”
A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Ethel Clayton in "The Mystery Girl"



"Driver 417's Lucky Dog!"
ETHEL CLAYTON in "The Mystery Girl"
A Paramount Picture



"At last I can feel this is safe!"
ETHEL CLAYTON in "The Mystery Girl"
A Paramount Picture



"No, Miss, you cannot go in!"
ETHEL CLAYTON in "The Mystery Girl"
A Paramount Picture



Driver 417 conceals the jewels
ETHEL CLAYTON in "The Mystery Girl"
A Paramount Picture



Just a nod at twilight
ETHEL CLAYTON in "The Mystery Girl"
A Paramount Picture



ETHEL CLAYTON
in "The Mystery Girl"
A Paramount Picture



ETHEL CLAYTON
in "The Mystery Girl"
A Paramount Picture



ETHEL CLAYTON
in "The Mystery Girl"
A Paramount Picture



ETHEL CLAYTON
in "The Mystery Girl"
A Paramount Picture



ETHEL CLAYTON
in "The Mystery Girl"
A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.

Centre Row—Three Two-Column Cuts and Mats.

Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



CHARLES KENMORE ULRICH, Editor

Valuable Hints to Exhibitors on Ethel Clayton and "The Mystery Girl"

ETHEL CLAYTON, THE STAR

THERE are few more talented, charming or popular screen players than Ethel Clayton who makes her third appearance as star under the Paramount banner in "The Mystery Girl." Miss Clayton has a winsome personality, and while this asset may be in a great measure responsible for her increasing popularity, the greater part unquestionably is due to her genius as a player. Her versatility was demonstrated by her artistic rendering of the stellar roles in "The Girl Who Came Back," and "Women's Weapons," her previous Paramount offerings. It is no wonder therefore that her work has gained her many admirers, who find in her finished acting and vivid personality a never failing attraction. Miss Clayton has an ideal role in "The Mystery Girl," which, coupled with the absorbing interest of the story, doubtless will make both star and photoplay the talk of the current film season.

THE AUTHOR

GEORGE BARR McCUTCHEON, author of "Green Fancy," the novel of which "The Mystery Girl" is the picturization, is one of the most popular of American contemporaneous novelists. His long list of romantic novels have won wide popularity, and "Green Fancy" is held by critics to be one of his best. Like many of McCutcheon's stories, the theme has to do with an imaginary kingdom, and it has a decidedly refreshing military flavor, while its atmosphere is deeply mysterious. The timeliness of its appeal will, in all probability, add greatly to the popularity of the screen version.

THE SCENARIST

MARION FAIRFAX, who adapted Mr. McCutcheon's novel for the screen, is a scenarist who has won distinction on both the stage and screen. She is author of such successful plays as "The Talkers," "The Builders" and "The Chaperon," and her screen adaptations include "The Primrose Ring," "Freckles," "The Crystal Gazer" and other successful photoplays. In "The Mystery Girl" she has produced an artistically wrought scenario that combines romance, drama, humor and mystery with the most happy results.

THE STORY

COUNTESS THERESE, niece of Prince Sebastian, ruler of Lurania, who has refused to sell his country to the Germans for a "scrap of paper," drives an ambulance on the French front and is known as "Driver 477." The prince informs her in a letter brought by a carrier pigeon that his plans for escape to America are complete and he directs that she should meet him at "Green Fancy" Spanish Falls, Me., with the crown jewels on a certain date. This letter falls into the hands of Chester Naismith, the cleverest thief in Europe, and he resolves to possess himself of the gems. He strikes a bargain with Prince Ugo, pretender to Sebastian's throne, Naismith to get the jewels and Ugo the girl. Capt. Barnes, an American officer, is ordered home because of his "tobacco heart" and he travels with "Driver 477" to the United States on the same steamship. He loves her, but she repels him kindly. All reach "Green Fancy" which proves to be a deserted manor, and Prince Ugo resolves to break faith with Naismith and possess himself both of the jewels and the girl. Capt. Barnes takes a hand in the game and manages to obtain the jewels which he confides for safekeeping to Mercedes, the leading woman of a stranded theatrical troupe. Naismith nevertheless steals the jewels after Prince Ugo is shot in an attempt to kidnap "Driver 477." The Countess, her love won by Capt. Barnes' devotion to her interests becomes his wife and all return to France, the bride once more driving an ambulance while her husband fights in the cause of the Allies.

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THE DIRECTOR

WILLIAM C. De MILLE, brother of Cecil B. de Mille, directed Miss Clayton in "The Mystery Girl." He is author of several famous stage plays and is well equipped for the work in which he is engaged. In "The Mystery Girl" he proves himself one of the cleverest picture builders in the country.

THE SUPPORT

AN exceptionally fine cast of screen players has been selected for Miss Clayton's support in "The Mystery Girl." They include Henry Woodward, Clarence Burton, Charles West, Winter Hall, Maym Kelso and Parks Jones.

Cast and Story of "The Mystery Girl"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Ethel Clayton's New Photoplay.

A Paramount Picture.

Ethel Clayton's New Paramount Picture, "The Mystery Girl," Splendid Picturization of Famous Novel "Green Fancy"

George Barr McCutcheon's Celebrated Story Deals With Ambulance Driver on the French Front, Intrigue, Diplomacy, Love and War.

PRINCE SEBASTIAN, ruler of Lurania, has refused to sell his country to the Germans "for a scrap of paper" and is in hiding with his equerry, Ferdussi, while his niece, Countess Therese, known as "Driver 477," drives an ambulance on the French front.

The story opens with the arrival of a carrier pigeon with a message to "477" from the Prince, telling her that his plans for escape are complete and asking her to meet him at "Green Fancy," Spanish Falls, Maine, U. S. A. She sends a return message by carrier pigeon, saying she will meet the prince at the assigned place with the crown jewels and state papers. The message is intercepted by Chester Naismith, the cleverest thief in Europe. Naismith strikes a bargain with Prince Ugo, pretender to the throne, a cousin of "477's" and madly in love with her, whereby they are to go to America and Naismith is to get the jewels and Ugo the Countess.

Capt. Barnes, a young American serving in the French army, to his great disgust, is ordered home with a smoker's heart. He manoeuvres so that he and "477" travel by the same boat to America, but when he tries to make friends with her, she ignores him. Sebastian and Ferdussi arrive first at Green Fancy, followed by Ugo and Naismith, who make the old man a prisoner. The Countess on her way to Green Fancy, discovers the body of Fer-

"THE MYSTERY GIRL."

The Cast.

Countess "Ted," Alias 477
Ethel Clayton
Capt. Thomas K. Barnes, U.S.A.
Henry Woodward
Prince Ugo.. Clarence Burton
Chester Naismith, a Thief
Charles West
Prince Sebastian.. Winter Hall
Mercedes, an Actress
Maym Kelso
Ferdussi, Equerry to Sebastian
Parks Jones

dussi, who has been murdered, and upon her arrival at the house is also made a prisoner—until such time as she will consent to become Ugo's wife.

Barnes, who has followed "477," contrives to convey a message to her at a dinner to which Ugo has invited him, and learns of her plight. Ugo has decided to break faith with Naismith and sends him away on some pretext, but Naismith makes friends with Barnes, telling him he is a French Secret Service agent and must rescue the Countess. As this is Barnes' object, also, they proceed to Green Fancy under cover of night, and, just as Ugo is making final arrangements to cross the Canadian border, enter "477's" room. Naismith goes to the library and confronts Ugo. They fight and

Naismith escapes with the box of jewels and papers.

Barnes has brought three actors from the Tavern where he is staying. They are dressed to imitate Ugo's "servants" and they overpower the men, tying them up in a shed. Barnes has prevented Ugo from following Naismith and "477" accuses her cousin of the murder of Ferdussi. Ugo accuses the absent Naismith, but at this moment, Naismith returns, he having been listening outside. He is indignant and, to show that he is not *that* "kind of a thief," hands the steel box to "477," and overturns the lamp. Two flashes—and when Barnes opens the portieres, letting in the light from the hall, the Prince is discovered shot while Barnes' hand is bleeding.

At the Tavern Mercedes, the "leading lady" of the stranded troupe of actors, takes "477" under her wing. Barnes has put Mercedes' stage jewels into a box and hidden them in his chimney to mislead Naismith, who boasts that he will recover the box within twenty-four hours. They are much amused when they discover Naismith has been caught by this trick, but their joy is turned into dismay when they find that he has *also* taken the real jewels and papers which they had hidden in Mercedes' trunk. Finally, back in France, now Barnes' wife, "477", once more driving an ambulance, meets Ugo, badly wounded, trying to "make up."

Press Reviews of "The Mystery Girl"

To Be Sent to the Newspapers Immediately After the First Display of
Ethel Clayton's New Photoplay.

A Paramount Picture.

Ethel Clayton's New Paramount Starring Vehicle, "The Mystery Girl," Meets With Great Success

ROMANCE and splendid emotional acting are combined in "The Mystery Girl," the latest Paramount Picture in which Ethel Clayton appeared at the theatre with great success yesterday. George Barr McCutcheon, that famous weaver of charming and fanciful tales, is the author, and he has put considerably more drama in the story than we generally find in his fiction. This, combined with Miss Clayton's vivid acting make it a picture well worth the attention of discriminating lovers of the screen art.

Miss Clayton is seen as the Countess "Ted," alias 477, a girl ambulance driver. As the Germans have taken her country, Lurania, from her father, the reigning Prince, she is first seen on the western front, doing her best to aid the wounded. The Prince, who is held prisoner by the Germans, escapes and wires his daughter to join him at Green Fancy, in Maine.

So 477 leaves for this country, carrying with her the state papers of Lurania, and the crown jewels. She is followed by Prince Ugo, the pretender to the throne and Naismith, the cleverest thief in Europe. Ugo is madly in love with the Princess and he and Naismith make a pact whereby Ugo is to get the Princess and Naismith the jewels.

But their plans miscarry when Captain Tom Barnes, U. S. A., comes on the scene. Barnes had seen the Princess while she was an ambulance driver at the front, and when he is ordered home he finds that he is on the same steamship with her.

In America he finds that she needs help from the machinations of Naismith and Ugo, and he chivalrously assists her through a series of adventures, finally winning her as his bride. The last scenes take the Princess back to the front again as an ambulance driver, while her husband is fighting for the Allies.

Miss Clayton's acting as the Princess Ted is in line with her best screen efforts and has the strong emotional value of most of her creations. In addition, she is admirable in interpreting the light phases of the role. Henry Woodward, who appears as the American army officer, does some splendid acting, bringing to the part intelligence as well as good looks and a distinctive manner. Clarence Burton is Prince Ugo, Charles West is Naismith and Winter Hall is Prince Sebastian. Maym Kelso is excellent as Mercedes, a stranded actress, and Parks Jones as Ferdussi, equerry to the Prince.

In book form the story is known as "Green Fancy" and Marion Fairfax has skillfully picturized the McCutcheon romance. William C. de Mille's direction calls for favorable comment, it having been unusually artistic, and Charles Schoenbaum has done some pleasing camera-work.

"The Mystery Girl" With Ethel Clayton as Star, Scores Big Hit At Paramount Theatre

PRESENTING her new starring vehicle, "The Mystery Girl" at the theatre, Ethel Clayton, the beautiful Paramount star, scored a decisive hit yesterday. The photoplay, based upon George Barr McCutcheon's famous novel "Green Fancy," proved itself delightful entertainment, and from every standpoint the popular judgment was that it is one of the best pictures seen here this season.

The story is an interesting one and it deals with the fortunes of Countess Therese, niece of Prince Sebastian, ruler of Lurania, who has refused to sell his country to the Germans for a "scrap of paper." She drives an ambulance on the French front and is known as Driver 477. The prince tells her in a letter brought by a carrier pigeon that his plans for escape to America are complete and that she should

meet him at "Green Fancy," Spanish Falls, Me., with the crown jewels on a certain date.

This letter falls into the hands of Chester Naismith, the cleverest thief in Europe, and he resolves to go there and possess himself of the gems. He strikes a bargain with Prince Ugo, pretender to Sebastian's throne, Naismith to get the jewels and Ugo the girl. Capt. Barnes, an American officer, is ordered home because of his "tobacco heart" and he travels with "Driver 477" to the United States on the same steamship. He loves her, but she repulses him.

All reach "Green Fancy" which proves to be a deserted manor, and Prince Ugo resolves to break faith with Naismith and possess himself of both the jewels and the girl. Capt. Barnes takes a hand in the game and manages to obtain the jewels which he confides for safe-

keeping to Mercedes, the leading woman of a stranded theatrical troupe. Naismith nevertheless steals the jewels after Prince Ugo is shot in an attempt to kidnap "Driver 477." The Countess, her love won by Capt. Barnes' devotion to her interests, becomes his wife and all return to France, the bride once more driving an ambulance while her husband fights in the cause of the Allies.

Miss Clayton as the Countess, was admirable, while Henry Woodward as Capt. Barnes, gave an artistic portrayal. The support in general was quite acceptable, honors being shared by Clarence Burton, Charles West, Winter Hall, Parks Jones and Maym Kelso. The picture was directed by William C. de Mille, from a scenario written by Marion Fairfax. The excellent photography was the work of Charles Schoenbaum.

NEW STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

ABOUT

ETHEL CLAYTON IN "THE MYSTERY GIRL"

A Paramount Picture

The Star's Achievements

THE Girl Who Came Back," which was Miss Clayton's first Paramount picture, struck a new note in motion pictures. It was Miss Clayton's personal note of charm and poise, beauty and clever acting. That was her introduction to tens of thousands who had not known her before.

THEN came "Women's Weapons," when she, as the loyal and affectionate wife saw the intruder stealing her husband's love. How she overcame that peril and drove the serpent out of her Eden made one of the "grippingest" heart interest screen stories ever told,—and it added to the army of admirers of this dainty little Australian star.

Plums For Your Pudding

PUT a 22 by 28 star photograph of Ethel Clayton on an easel in a prominent place in your lobby.

Drape a piece of veiling over it, so that only a little of the forehead shows.

Sew small weights in the bottom hem of the veil to keep it down over the face.

Put a sign over it: "The Mystery Girl."

See how many people "take a peep" just to satisfy their curiosity.

Get a big bird cage.

Borrow a homing pigeon.

Put him in the cage.

Hang the cage in the lobby.

This sign will tell the story:

"This is the bird that carried the secret message. A thief caught the bird and then strange things happened. See 'The Mystery Girl.'"

Use this lobby sign:

"Don't trust a thief. He'll double-cross you. See how it's done in 'The Mystery Girl,' a Paramount Picture."

The best jeweler in your town will display his choicest gems in his window, with a sign like this:

"This is the loot the thief was after. See Ethel Clayton in 'The Mystery Girl' at the Paramount Theatre."

The Quizz Box

WHERE is Lurania?

It's a neighbor of Graustark. Look for it on the map.

Who discovered Lurania?

George Barr McCutcheon.

Who runs the place?

Sebastian.

Who wants the job?

Ugo.

Who's in line for it?

Countess Ted, alias "No. 477."

Is she a crook?

No. She's an ambulance driver.

Who stole the plunder?

The cleverest thief in Europe.

Who married Ted?

A fighting member of Uncle Sam's family.

Who is "The Mystery Girl?"

We refuse to answer. Come to the Paramount Theatre any night this week for one of the cleverest and most baffling mystery stories of the year. Ethel Clayton is the star. It's a McCutcheon story and a Paramount picture. You'll like it.

in reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

child was placed in care of Mrs. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

STRAND

Broadway at Main Street



Looks pretty suspicious, doesn't it? She must be as bad as the man or she wouldn't be hiding the box in that queer place. Wonder what's in it? Wonder *who* she is *really*? Well, for one thing, she's a Princess turned soldier and—say, see the picture for yourself, the excitement sizzles!

JESSE L. LASKY
PRESENTS

Ethel Clayton

IN
"The Mystery Girl"

A Paramount Picture

Adapted from the story "Green Fancy," by George Barr McCutcheon
Scenario by Marion Fairfax Directed by William C. DeMille

Also

Paramount-Bray Pictograph, "Bobby Bumps and the Speckled Death," Paramount-Flagg Comedy, "Hick Manhattan"

Latest News Weeklies

STRAND THEATRE



JESSE L. LASKY
presents

ETHEL CLAYTON
IN
"THE MYSTERY GIRL"
A Paramount Picture

Adapted from the story "Green Fancy"
By George Barr McCutcheon
Scenario by Marion Fairfax
Directed by William C. DeMille

Oh Boys! Never judge a girl by her clothes! The beautiful ambulance driver, so girlish and innocent in her uniform, may really be—well, something quite different from what she looks. See "The Mystery Girl."

Also

Paramount-Bray Pictograph,
"Bobby Bumps and the Speckled Death"

Paramount-Flagg Comedy,
"Hick Manhattan"

Latest News Weeklies

**FRUITS OF CONQUEST
HELD UP TO TROOPS**

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

**ARMY DESERTER TELLS
OF WORKING AS SPY**

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
 4th St. to 42d St.
THEATRE EIGHTH AVE.
 AT 40TH ST.
 er—"The Beast of Berlin"

SEA EIGHTH AVENUE
 AT 25TH STREET.
 Secret." with ELLA HALL.
 ats "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
 & 23d St.
 er—"The Beast of Berlin"

ATHE NEWS COMEDY
 VAUDEVILLE

MES 4TH AVE. AT 42D ST.
 Continuous 1 to 11.
 UN in "ROUOH & READY."
 Eve., 15c, including war tax.

GE Eighth Ave. & 16th St.
 Cont. 12 Noon to 11 P.M.
 BRADY in "THE TRAP."
 THE WOMAN IN THE WEB."

WEST SIDE
 St. to 86th St.

THE BROADWAY AND
THEATRE 77 TH STREET
 sawa. "Honor of His House."
 in "Riders of the Night."

TEATRE 8TH AVENUE
 AT 44TH STREET
 RDN, "The Splendid Sinners"

WEST SIDE
 6th St. to 125th St.

BROADWAY AT 89TH ST.
 SESSUE HAYAKAWA in
 "THE HONOR OF HIS HOUSE"
 VIOLA DANA in
 "RIDERS OF THE NIGHT"

IAN 16 Cathedral Parkway.
 9 to 11 P. M.
 IVET, in "Lest We Forget"

116th St. & 5th Ave.
 SUBMARINE EYE."
 THE WOMAN IN THE WEB."

REITS MANHATTAN AVE.
 CKWELL & Evelyn GREELEY
 A LEAP TO FAME".
 "THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
 116th Street.
 aton Forbes-Robertson
 asks and Faces."

EST 95th & Columbus Ave.
 Cont. 11.20 to 11 P. M.
 NNETT in "THE KEY TO
 BUSNESS." Tote Comedy.

onderland THIRD AVENUE
 AT 163D STREET.
 Phillips in "The Risky Road"

COMEDY 9754 3d Ave.
 LAFFERO, "The Three of Us"
 STORY COMEDY

Westchester Av. & 161st St.
FANCE TALMADGE
 THE STUDIO GIRL"
 TH CLIFFORD
 GUILT OF SILENOE"

TEATRE, 4048 Third Av.
 iscale in "Madame Who?"

RESCENT 168 TH STREET
 & 83rd St.
 APLIN in "Chase Me, Charlie"
 LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
 ALBANY AVE.
 iscale in "Within the Cnp"

A, 1368 St. John's Pl.
 SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
 Continuous 1 to 11 P.M.

AM FARNUM
 IN
 MISERABLES"

MA, 718 Nostrand Ave.
 OMAS. "Botty Takes a Hand"

RIVOLI

Monument Square



"You too a thief!!"

He loves this girl. And then, he suddenly suspects that she is a thief. Dose love die? Or does he try to reform her? Neither, what he *does* do you'll never know until you see this bully picture.

JESSE L. LASKY
 PRESENTS

Ethel Clayton

IN
"The Mystery Girl"

A Paramount Picture

Adapted from the story "Green Fancy," by George Barr McCutcheon

Scenario by Marion Fairfax

Directed by William C. DeMille

Also

Paramount-Bray Pictograph, "Bobby Bumps and the Speckled Death"
 Paramount-Flagg Comedy, "Hick Manhattan"

Latest News Weeklies

UP AND DOWN
BROADWAY

In and Out
 of the
 Studio

BELOW 14TH

NEW STAND EAST BR
 & MARK
 Mrs. Vernon Castle, "Militant Mystery,"
 "His Old-Fashioned Dad" & Also

ORPHEUM 126 Secor
 FRANK KEENAN in "LOAT"
 4th Epis. "THE WOMAN IN"

ST. MARKS 133 Sec
 CARLYLE BLACKWELL in
 OUT." "THE EAGLE'S"

WINDSOR THEATRE 41
 OAL, KANE in "THE LAI"
 Episodo 16 "THE MYSTER"

M. & S. Theat

AMERICAN MOVIES

Francis X. Rushman & B
 in "With Neatness and"

M. & S. 6-8 Del
 J. Warren Kerrigan in "T
 Card." 5th Epis. "The I"

NEW 14th ST. 14TH
 SE
 "TARZAN OF THE
 The Wonder Play of"

ODEON 58-62 Clin
 DOROTHY DALTON in "I"
 Mack Sennett Comedy, "It Pa"

PALACE 133 Es
 Pauline Frederick, Mrs. D
 5th Epis. "The Woman"

SUNSHINE 141 E. B
 Edith Storey, "Treasure"

WACO 118 Riv
 Elsie Ferguson, "The Sc"

STAPLETON

RICHMOND THE

CARMEL MYERS in "The M
 CHARLIE CHAPLIN in "A"

NEWARK, N

ORST THEATRE 1
 "Tarzan of the Apes," with
 A Sidney Drew Com

HOBOKEN

STRAND Washing
STRAND PLAY
 IN
 "BROADWAY JO"

YONKERS, N

HAMILTON WM. S
 in "THE
 "A SON OF DEMOCR"

ORPHEUM KITTY
 in "THE PU
 Tnw—MAE MARSH in "Field"

ROCKAWAY P

NEW THEATRE HAMMET
 ROCKAW
 OLGA PETROVA WITH

FAR ROCKA

COLUMB
 MAE MARSH, "The Face"

Stuyvesant Heights

COLONIAL BROAD
 ROCKA
 BILIE BURKE in "Eve's"

DECATUR Broadwa
 Cont. 1.3
 "The Kaiser—Tha Beast"

HALSEY THEATRE Hal
 Cont.
 Henry B. Walthall in "Dund
 USUAL VAUDEVILLE"

IMPERIAL THEA. Halsey &
 Cont. 1.3
 Margery Wilson in "Flames"

Ridgewood Secti

To Be Sent to the Newspapers Prior to and During the Display of
Ethel Clayton's New Paramount Photoplay, "The Mystery Girl."

A Paramount Picture.

"THE MYSTERY GIRL" A ROMANTIC STORY OF LOVE AND WAR

Ethel Clayton Has Charming Role in Splendid New Photoplay

THE romantic aspects of war are emphasized in "The Mystery Girl," the Paramount picture in which Ethel Clayton is starred and which will be shown at the next From a story by George Barr McCutcheon, who is known as one of America's most popular novelists, this story is said to give Miss Clayton a vehicle admirably suited to her talents.

Like so many of Mr. McCutcheon's stories "The Mystery Girl" has to do with a mythical kingdom. But the locales are realistic, being the west front in France and the coast of Maine in this country.

Ethel Clayton is introduced as the Countess "Ted," alias 477, a motor ambulance driver in France. She and her uncle, Prince Sebastian, the ruler of Lurania, have been driven from their country by the Germans. Prince Sebastian goes to Green Fancy, Maine, and wires for his niece to join him there. At the front she has been seen by Captain Tom Barnes, U. S. A., who is ordered home on leave and who sees the Princess on the steamer again and falls in love with her. She is pursued by enemies and in an exciting series of adventures in this country, Captain Barnes assists her and wins her love.

Miss Clayton is said to make an adorable Princess Ted, and her always artistic emotional acting makes the character a living figure. Henry Woodward is Captain Barnes and other important members of the cast are Clarence Burton, Winter Hall, Maym Kelso, and J. Parks Jones.

Marion Fairfax wrote the scenario of "The Mystery Girl" and William C. de Mille directed it. Charles Schoenbaum was the photographer and John Browne assisted in the direction.

ETHEL CLAYTON'S PICTURE BASED ON M'CUTCHEON NOVEL

Story of "The Mystery Girl" Is Humorous, Dramatic and Appealing

ETHEL CLAYTON, the talented, beautiful and versatile Paramount star, will be seen in "The Mystery Girl" at the theatre next Marion Fairfax adapted the picture from one of George Barr McCutcheon's latest and most popular novels—"Green Fancy."

George Barr McCutcheon has the reputation of never writing a dry story. His imagination is vivid and he puts a great deal of originality into his books, coupled with a whimsical and fantastic humor, and a genius for invention that renders them entirely different from the average best seller.

"Green Fancy" was a striking story, but it is said to have been improved by its transference to the screen. The change in title gives a better idea of what it is about, for Miss Clayton is truly a girl of mystery and a very charming one.

There is a lot of trouble about crown jewels of an imaginary principality, and the war is introduced through the fact that the heroine is at first seen as an ambulance driver in the battle zone, while the hero, played by Henry Woodward, is an American Army captain, invalided home because of a smoker's heart. There is adventure, thrill, excitement and humor in the story and the ending is said to be distinctly charming.

William C. De Mille directed the picture with much skill. The supporting cast is an excellent one, the players including Henry Woodward, Clarence Burton, Charles West, Winter Hall, Maym Kelso and Parks Jones.

ETHEL CLAYTON IS TITLED WOMAN IN "THE MYSTERY GIRL"

Serves as Ambulance Driver At the Front and Proves Herself an Expert

ETHEL CLAYTON, one of the foremost emotional actresses, plays a titled European lady in her latest Paramount Picture, "The Mystery Girl," which will be shown at the theatre next Princess "Ted" of Lurania, the lady in question, drives a motor ambulance on the western front where she meets Captain Barnes, an American army officer and he falls in love with her.

Miss Clayton's skill as a driver of motor cars stood her in good stead in the ambulance driving scenes, and she soon showed that she could handle a big ambulance truck as easily as she drives a light racing car. Miss Clayton's intrepid spirit was well shown recently when she went west to make Paramount Pictures and decided to make the trip across country in her motor car.

In the past several years her work on the screen has gained her many admirers, who find in her finished acting and vivid personality a never-failing attraction. Her Paramount pictures so far have been admirable stories and her latest, "The Mystery Girl," is perhaps the best she has done so far.

Its story, which combines romance and drama, is from the facile pen of George Barr McCutcheon, and in novel form it is known as "Green Fancy." The scenario version was made by Marion Fairfax, and William C. De Mille directed the picture.

Charles Schoenbaum, who did the splendid camera work that distinguishes "The Mystery Girl," was also responsible for the photography of Miss Clayton's two recent pictures, "The Girl Who Came Back" and "Women's Weapons." Mr. Schoenbaum is an artistic blender of light and shadow, with a keen sense of dramatic values.

MANY SIDED MAN IS W. C. DE MILLE

Famous Playwright Directed "The Mystery Girl" with Success

WILLIAM C. DE MILLE, who directed Ethel Clayton in her latest Paramount picture, "The Mystery Girl" which comes to the theatre next is a many sided man. Before devoting his time to the screen art with Cecil B. De Mille, his brother, he was the author of numerous successful stage plays, two of them being "Strongheart" and "Classmates." Coming to the screen he was first known as a writer, doing the screen version of "Carmen" and numerous other early Paramount pictures.

Recently he has divided his time between writing and directing. After writing the screen version of Rupert Hughes' famous novel, "We Can't Have Everything," which Cecil B. De Mille produced, he resumed directing, bringing his splendid knowledge of screencraft to bear on "Mirandy Smiles," Vivian Martin's recent starring vehicle.

In "The Mystery Girl" he proves himself one of the cleverest of picture builders by his adroit handling of this romantic drama of which George Barr McCutcheon is author.

This Dog Acts

ONE of the actors in "The Mystery Girl," Ethel Clayton's new Paramount picture, which is being displayed at the theatre this week is Jack, a splendid Airedale. Jack plays a war dog, and perhaps he lends realism to the role because he actually spent several months at the front and came to this country only when his master, an English officer, was wounded and sent to California to recuperate. He brought Jack with him, and the faithful dog once more assumes the part of a Red Cross dog, but under circumstances considerably different from those he encountered in Europe.

M'CUTCHEON WELL KNOWN NOVELIST

"The Mystery Girl" Based on His Story, "Green Fancy"

GEORGE BARR McCUTCHEON, author of "The Mystery Girl" Ethel Clayton's new Paramount picture, is one of the most popular of American writers. His long list of romantic novels and a host of eager readers throughout the world, and among them "Green Fancy," from which "The Mystery Girl" was taken, is one of the best known.

Like so many of McCutcheon's stories it has to do with an imaginary kingdom, called Lurania. The story is modern, the early scenes taking place in France on the west front, where the heroine, Princess "Ted," is an ambulance driver. There a young American army captain meets her, and later when the Princess comes to America to meet her uncle, whom the Germans have driven from his kingdom, the captain, who has been ordered home because of temporary disability, is brought in closer touch with the Princess winning her love, and both return to the battlefields of France.

It is one of Mr. McCutcheon's most charming romances. The story was adapted for the screen by Marion Fairfax and directed by William C. De Mille.

West Strong Actor

CHARLES WEST, who plays Chester Naismith, "the cleverest thief in Europe" in "The Mystery Girl" starring Ethel Clayton which is being shown at the theatre this week will be remembered for his excellent acting in "The Source," starring Wallace Reid, and for his creation of the derelict in "The White Man's Law," another Paramount picture. Mr. West is an excellent character actor and excels in crook parts.

HENRY WOODWARD EXCELLENT ACTOR

Is Ethel Clayton's Leading Man in "The Mystery Girl"

HENRY WOODWARD, who plays the leading male role in "The Mystery Girl," Ethel Clayton's new Paramount picture which will be shown at the theatre next, is a young actor who has come to the front recently because of excellent work.

Mr. Woodward is seen as Captain Barnes, an American army officer and he is particularly well fitted to assume that role, being good looking and having the easy distinction of manner required. Also, he is an ex-army officer, he having served through the Philippine war, and was wounded several times in action.

He came to the films after gallant work in aiding his country, and curiously enough, he plays a part that offers a parallel to his own experiences, for Captain Barnes in the story is an officer, who is ordered home through temporary disability. Mr. Woodward has been seen in important roles in recent Paramount and Artcraft pictures.

Fine Character Actress

MAYM KELSO, who plays Mercedes, the stranded actress, in "The Mystery Girl," Ethel Clayton's Paramount picture which is on view at the theatre this week is a well known character actress. In Cecil B. De Mille's famous Artcraft picture, "Old Wives For New," she was seen in an important part and in "The Cruise of the Make-Believes," starring Lila Lee, her excellent work received favorable comment. Miss Kelso is a veteran of both stage and screen, she having been associated with the famous Augustin Daly company in New York.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"THE MYSTERY GIRL"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-Sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Mystery Girl"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Manager.

Yours sincerely,

Won't you come? Any day this week.

real and true to life.

minutes; this Paramount picture is so
her part before the picture has run five
you'll find yourself unconsciously playing
ETHEL CLAYTON in "THE MYSTERY GIRL"

If you come down to see

It's all possible, even though it does sound like
a tale from The Arabian Nights.

would it?

Suppose though, that getting rid of him was a
matter of life and death for thousands of
people. It wouldn't be so easy then,

You got rid of him sooner or later, of course,
and, perhaps, he wasn't so badly hurt.

want to offend?"

Did you ever have a beau that you didn't really
want? A nice sort of chap that you "didn't

Dear Miss Hastings:

December 15, 1918

If Letter will not serve, use one of the Post Cards on opposite page

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "The Mystery Girl"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

Paramount Theatre

DATE _____

Dear Miss Hastings:

Isn't it terribly hard to get rid of some beaus?
Especially if they're nice fellows, easily
offended?

You have nothing to worry about except their feel-
ings; that makes it comparatively easy.
ETHEL CLAYTON in "THE MYSTERY GIRL"
her latest Paramount picture, had the fate
of a nation hanging on her refusal.
See "The Mystery Girl" this week.

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

Paramount Theatre

DATE _____

Dear Miss Hastings:

When you turn a beau down you have nothing to worry
about but the poor fellow's feelings.

But when

ETHEL CLAYTON in "THE MYSTERY GIRL"
her latest Paramount picture from George
Burr McCutcheon's famous story, turned
down a proposal she took the lives of
hundreds of people in her hands.

You can see what a predicament she was in, any day
this week.

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

Paramount Theatre

DATE _____

Dear Miss Hastings:

How would you like to drive an ambulance on the
French Front? Many of our women are inter-
ested in the work the women are doing on
"The Frontier of Freedom." You too, should
be sufficiently interested to come and see
"ETHEL CLAYTON in "THE MYSTERY GIRL"
a Paramount picture that depicts a girl
ambulance driver's life at the Front.
(Incidentally, Miss Clayton teaches you how to
turn down an unwelcome beau!) All week.

Manager _____

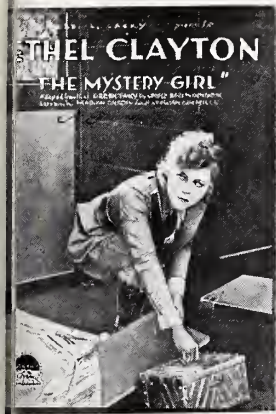
Exhibitors will be wise to mail at least one of these Postals to their patron

ADVERTISING POSTERS

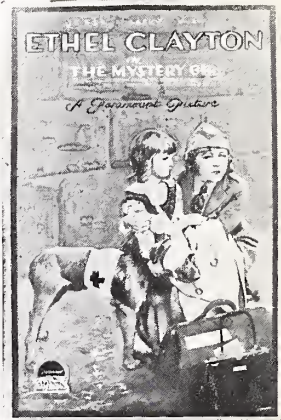
FOR

"THE MYSTERY GIRL"

Always Obtainable at your Exchange



One Sheet



One Sheet



Three Sheet



Six Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOSH DARN THE KAISER"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
MARY PICKFORD "CAPT. KIDD, JR."
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain



(And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 12

Quicksand

Scheduled Release Date: **22 Dec 1918**

How To Advertise Dorothy Dalton

in “*Quicksand*”

Presented and Supervised by Thomas H. Ince

A Paramount Picture

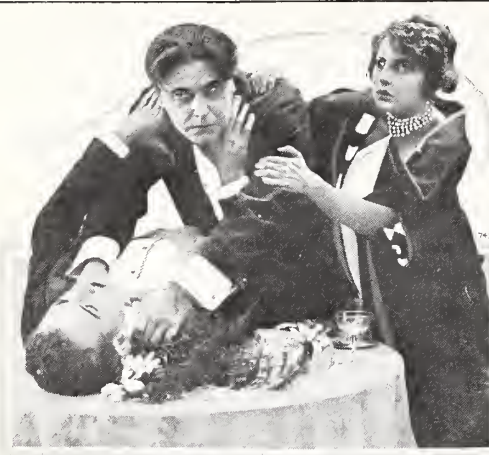


FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

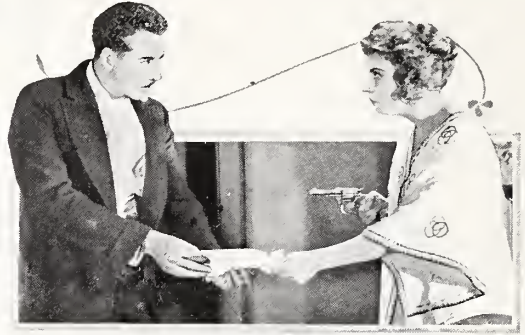


STOCK PRODUCTION CUTS AND MATS

Dorothy Dalton in "Quicksand"



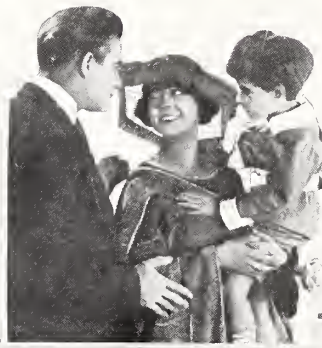
Mary saves Alan's life
Thos H Ince presents **DOROTHY DALTON** in 'Quicksand'
A Paramount Picture



'You will sign this or I shoot.'
Thos H Ince presents **DOROTHY DALTON** in 'Quicksand'
A Paramount Picture



Thos H Ince presents **DOROTHY DALTON** in 'Quicksand'
A Paramount Picture



Her greatest ride
Thos H Ince presents **DOROTHY DALTON** in 'Quicksand'
A Paramount Picture



Thos H Ince presents **DOROTHY DALTON** in 'Quicksand'
A Paramount Picture



Thos H Ince presents **DOROTHY DALTON** in 'Quicksand'
A Paramount Picture



Thos H Ince presents **DOROTHY DALTON** in 'Quicksand'
A Paramount Picture



Thos H Ince presents **DOROTHY DALTON** in 'Quicksand'
A Paramount Picture



Thos H Ince presents **DOROTHY DALTON** in 'Quicksand'
A Paramount Picture



Thos H Ince presents **DOROTHY DALTON** in 'Quicksand'
A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



What You Should Know About Dorothy Dalton's New Picture "Quicksand"

DOROTHY DALTON, THE STAR

DOROTHY DALTON undeniably is one of the foremost motion picture stars in the world. Appearing exclusively in Thomas H. Ince-Paramount photoplays, she has gained a popularity enjoyed by few stars of the silent drama. Miss Dalton is an actress of exceptional ability and in her especial line of characterizations—those of strong women, brave, resourceful, persevering and untiring and whose examples are well worthy of emulation by the womanhood of the nation, it may safely be said that she has few superiors, if indeed, she has any equals. Her genius again has found adequate expression in her latest photoplay, "Quicksand" in which she appears as the heroic wife of a man unjustly accused of crime and for whose sake she becomes a cabaret singer, ultimately obtaining a confession from the real criminal by which her husband's honor is restored and he released from prison. This is essentially a dramatic role which adds another captivating characterization to the long list of her screen portraits, the artistry of which is universally recognized and admired.

THE AUTHOR

THE author of "Quicksand" is John Lynch, an able writer of strong, dramatic stories, among which his latest production ranks as one of the best. The plot is dramatic and the action never halts. Mr. Lynch has written many screen stories all of which have been highly successful.

THE SCENARIST

THERE are few better known scenarists than R. Cecil Smith, who adapted "Quicksand" for the screen. He has done much acceptable work in the past and his picturization of Mr. Lynch's story doubtless will rank as a meritorious achievement.

THE STORY

MARY BOWEN is the wife of Jim Bowen, a trusted cashier employed with a firm of insurance brokers. John Boland is a district leader and keeper of a cafe and restaurant frequented by Alan Perry, the wastral son of Bowen's employer. Taking advantage of Bowen's position, Perry obtains Bowen's indorsement to a fraudulent check. The

check is cashed in Boland's cafe and Bowen, who is unconscious of the fraud, is arrested, convicted and sentenced to five years imprisonment. Mary believes her husband is innocent and suspecting Perry, she applies to Boland for a position as singer in his cafe. He having known her since her childhood, reluctantly consents and she enters upon her new mode of life. Boland loves her secretly and nourishes the hope that she will obtain a divorce from her convict husband and marry him. Perry becomes infatuated with her and one night he follows her to her apartment and drunkenly seeks to force his attentions upon her. Meanwhile, her husband having escaped from jail, seeks refuge in his home. Boland who has been warned of Bowen's escape, notifies the police and the house is surrounded. Boland ar-

rives at the house to find Mary struggling with Perry and when he seeks to rescue her, is knocked down and apparently killed by Perry. Threatening to turn him over to the police for murder, Mary extorts a confession from Perry. The police break into the house and arrest Perry, while Boland, who has recovered, goes surety for Bowen and pledges his political influence to the task of exonerating him.

THE DIRECTOR

VICTOR L. SCHERTZINGER who piloted Miss Dalton in "Quicksand," is a famous director. He directed Charles Ray in many of his recent picture successes and his record is one of unbroken triumphs. Mr. Schertzinger has a keen sense of dramatic values, the result being pictures of tremendous heart appeal and exceptional beauty.

THE SUPPORT

THE support provided for Miss Dalton by Thos. H. Ince in her latest photoplay is in every respect adequate. Her leading man is Ed Coxen, an actor of exceptional merit. Then there are Philo McCulloch and Henry A. Barrows, two well known screen players, and Frankie Lee, one of the best juvenile actors in the silent drama.

THE PHOTOGRAPHY

JOHN S. STUMAR is recognized as one of the best cameramen attached to the Thomas H. Ince staff. When it is said that he knows photography from every angle, the excellence of "Quicksand," will be generally conceded.

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CAST AND STORY OF "QUICKSAND"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Dorothy Dalton's New Photoplay.

A Paramount Picture.

Dorothy Dalton, Beautiful Thomas H. Ince-Paramount Star Has Strong Role in Her New Photoplay "Quicksand"

*Star Portrays Role of Brave Wife Who Risks All to Save the Honor of Her Husband
Who is Unjustly Convicted of Crime.*

JIM and Mary Bowen, husband and wife with little Frankie, Jim's baby brother, are a happy household. Jim is cashier for Perry & Sons, insurance brokers, and although his salary is small he possesses the full confidence of the head of the firm and the future holds out bright prospects for the little family. Mary, the wife, is a fine woman who is proud of husband and home and faces life fearlessly and hopefully.

John Boland, the district leader, owner of the Boland's Cafe and restaurant, is the all powerful dictator in his own precinct. He is a big, coarse-grained despot, who has risen from bartender to his present ascendancy through brute force and lack of scruple. He has, however, one redeeming trait, a worshipful admiration for Mary, whom he has known from childhood and although he recognizes that her world is different from his, he would willingly sacrifice all he owns for one word of love which is lavished on Jim.

The firm for which Jim works consists of Perry, Senior, and his son, Alan. The father, who is founder of the business, is a hard-working man whose word is as good as his bond. His only son, Alan, is a wastrel, who spends all and more of his allowance in nightly debauches. He is a frequenter of Boland's Cafe and is on familiar terms with the cabaret singers and

"QUICKSAND."

The Cast.

Mary Bowen, Jim's Wife
Dorothy Dalton
Jim Bowen, a Cashier
Ed. Coxen
Alan Perry, a Wastrel
Philo McCullough
John Boland, a District Leader
Henry A. Barrows
Frankie Bowen... Frankie Lee

night owls. Taking advantage of his position in the firm he obtains Jim's indorsement to a check which he has drawn on Perry and Son with a forged signature. The check is cashed in Boland's Cafe by a confederate and Jim, who is unconscious of the fraud, is arrested, and, although the money is not found in his possession, he is convicted and sentenced to five years imprisonment. Mary is determined to fight for her husband's freedom and plans to use her wits to bring whoever is guilty to justice, although she has no clew to work upon.

Deprived of her means Mary, who has a trained voice, applies to John Boland for a position as cabaret singer in his restaurant. Boland reluctantly consents but watches over her to see that she is subjected to no insults by the frequent-

ers of his all night resort. He also cherishes the hope that now that Jim is under lock and key for five years he may persuade Mary to get a divorce. Alan Perry, who is a regular habitus, becomes fascinated with Mary, and Mary, who has a vague suspicion that Alan is implicated in the forgery, lures him on while John Boland watches with insane jealousy.

Late, one night after the show, Alan, mad with drink, follows Mary to her apartment, and attempts to force his attentions upon her. The same night Jim, who has escaped from jail, seeks refuge in his own home. Boland, who has been warned of Jim's escape, has the house surrounded by the police. He makes his way into the apartment, in time to find Mary struggling with Alan Perry, who releasing his victim, turns on the district leader, and fells him with a blow, Mary, by threatening to hand over Alan to the police for the murder of Boland, extorts a signed confession from him of his guilt in the matter of the forged check, and when the police break in to seize Jim, who is still in hiding, they place Alan Perry under arrest. Boland, who recovers, makes himself answerable for the appearance of Jim before the authorities next morning, and pledges all his political influence to see that Jim's name is cleared.

PRESS REVIEW OF "QUICKSAND"

To Be Sent to the Newspapers Immediately After the First Display of
Dorothy Dalton's Latest Photoplay.

A Paramount Picture.

Dorothy Dalton Seen to Splendid Advantage in Her New Photoplay "Quicksand" and Scores a Decisive Hit.

Story of Photoplay Affords Thomas H. Ince-Paramount Star an Exceptionally Powerful Role Which Doubtless Will Accentuate her Popularity.

DOROTHY DALTON, beautiful and charming as ever, scored a decisive hit when her new photoplay "Quicksand," a superb Thomas H. Ince-Paramount production, was presented at the theatre yesterday. Miss Dalton appeared to splendid advantage in a role which she interpreted with grace and charm and which doubtless will accentuate her great popularity with motion picture fans.

Speaking recently of her new photoplay, Miss Dalton said to an interviewer in California:

"I believe that the greatest function of the screen is the clear and vivid interpretation of life as it is lived. That is the thing that nine out of ten picture playgoers want. That is why, I think, the costume picture or that which is based on an impossible condition or situation often fails to score. People want something they can appreciate, understand. You know, as in reading a book, most of us who see a picture put ourselves into one of the characters, bodily. We become that person for the time being and we feel with the character all the joys or sorrows that fall to his lot.

"In my own acting, I invariably try to put myself in the place of the spectator and wonder whether or not a certain move or gesture, a certain handling of a character, will please or convince. Much, of course, is dependent on the director, and Mr. Schertzing in this picture, has, I think, done wonderful work. Then, too, Mr. Ince has supervised it through-

out and one might say the finished film is a composite effort of all concerned.

"Mary Bowen, the character I have tried to make real in "Quicksand," is the very sort of courageous girl who is proving every day, in these stressful times, that a woman is capable of doing whatever is necessary if put to the test. Her devotion to her husband, and her struggles in his behalf were quite real and I found myself living Mary Bowen's life and experiencing with the greatest poignancy the

feelings she would naturally have had under the circumstances.

"The cast, I think, is excellent and the story one that cannot fail to appeal. I really believe this will be one of my best pictures for Paramount and I hope the public will feel the same about it."

Miss Dalton is correct regarding the cast and story of "Quicksand." The cast is excellent and the story has a charm of its own which will be appreciated by all who see



Dorothy Dalton

the picture. Miss Dalton proved herself more than acceptable as Mary Bowen, the heroic wife who risks everything to save the honor of her husband who has been unjustly convicted of crime. Ed Coxen, as Jim Bowen, the husband, was artistic while the impersonations of Philo McCulloch, Henry A Barrows and Frankie Lee were well worthy of the praise they evoked. The story was written by John Lynch, the scenarist was R. Cecil Smith, and the director, Victor L. Schertzing.

NEW STRINGS FOR YOUR BOW.

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

ABOUT

DOROTHY DALTON in "QUICKSAND"

A Paramount Picture

How to Hit Bullseye

YOU will find the ad cuts and mats of "Quicksand" so attractive and compelling in their pull that when you see them you will want to see the picture yourself.

Don't be stingy with your newspaper space, and use these mats and cuts to the limit of your appropriation.

What The Star Has Done

"Tyrant Fear"

"The Mating of Marcella"

"The Kaiser's Shadow"

"Vive la France"

"Green Eyes"

"Ince Supervision"

WHEN a Paramount picture bears the magic words, "Supervised by Thomas H. Ince," your patrons know that it means that every little trick of stage-craft required to make that picture a success has been employed.

Do not overlook using "Ince Supervision" in all your advertising and publicity matter, coupled with the phrase, "A Paramount Picture."

Try These Lines In your Ads

INDORSING another's check is dangerous. Jim realized this when he saw the checkerboard patterns of the sunlight on his cell floor. But his wife trod the quicksand and came out unharmed, restoring liberty and honor.

FOR the man she loves a woman will dare the quicksand and will tread the brink of destruction; but her purity of soul will keep her unharmed until her work of love is accomplished.

IT is seldom that woman combines intuition and common sense, but when she does, crooked ways are made straight and the tangles of fate are unravelled.

Tips on the Picture.

DOROTHY DALTON is the star. She has won a big following by her fine work in other Paramount pictures, which are listed elsewhere on this page.

Feature the star strongly in your lobby, using one-sheets and three-sheets as extensively as possible.

Make the most of the fact that this is a Paramount picture, production of which was super-

vised by Thomas H. Ince. These factors will help to draw business to you during this showing.

Write to your mailing list using the catchlines that are given on this page under that heading.

In these letters recall the star's big successes in her other Paramount pictures.

The posters for this picture are especially fine. You will make no mistake by using this as extensively and in as many ways as you can devise.

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a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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STRAND THEATRE



"Come on boys!"

Yes, every one of you.
Mothers, fathers and
sisters, too! See what
life *really* is for a
cabaret girl! See, if
it is *all* gay music,
bright lights and
sparkling champagne!

THOMAS H. INCE
presents
Dorothy Dalton
IN
"QUICKSAND"
A Paramount Picture

By John Lynch
Scenario by R. Cecil Smith
Directed by Victor L. Schertzinger
Photographed by John Stumar
Supervised by Thomas H. Ince

Also
Paramount-Burton Holmes Travel-
Picture "Sojourning in Sapporo"
Paramount-Flagg Comedy
"Romance and Brass Tacks"
Latest News Weeklies

STRAND

Broadway at Main Street



**"Wig-
wagging"
!**

THOMAS H. INCE
presents
Dorothy Dalton
IN **"QUICKSAND"**
A Paramount Picture

By John Lynch Scenario by R. Cecil Smith
Directed by Victor L. Schertzinger Photographed by John Stumar
Supervised by Thomas H. Ince

Only a cabaret singer? Don't you believe it!
This girl is trying her best to earn the bread
while her husband serves his time on a false
charge. And it's no easy job, as you'll learn
when you see this picture.

Also
Paramount-Burton Holmes Travel-Picture, "Sojourning in Sapporo"
Paramount-Flagg Comedy, "Romance and Brass Tacks."
Latest News Weeklies

**FRUITS OF CONQUEST
HELD UP TO TROOPS**

REPORTS NEW PEACE OFFER.
Emperor Charles Said to be Making
an Appeal to Italy.

**ARMY DESERTER TELLS
OF WORKING AS SPY**

Advertising Cuts and Mats

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

EAST SIDE
h-St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
—The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET.
Secret," with ELLA HALL.
ts "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 33d St.
—The Beast of Berlin"
THE NEWS COMEDY
VAUDEVILLE

IES 8TH AVE. AT 42D ST.
Continuous 1 to 11.
AM in "ROUGH & READY."
Eve, 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
RADY in "THE TRAIL."
HE WOMAN IN THE WEB."

EAST SIDE
St. to 86th St.

BROADWAY AND
THEATRE 77TH STREET
Hawa. "Honor of His House."
In "Riders of the Night."

THEATRE 8TH AVENUE
AT 4TH STREET
RDEN, "The Splendid Sinner"

EAST SIDE
St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

IAN 16 Cathedral Parkway
2 to 11 P. M.
VET, in "Lest We Forget"
116th St. & 5th Ave.
THE WOMAN IN THE WEB."

REET & MANHATTAN AVE.
CKWELL & Evelyn CREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street.
ston Forbes-Robertson
asks and Faces."

EST 99th & Columbus Ave.
Cont. 11.30 to 11 P. M.
NETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 162D STREET
Phillips in "The Risky Road"

COMEDY 3754 3d Ave.
LAFFERRO, 'The Three of Us'
STORY COMEDY

Westchester Av. & 161st St.
DANCE TALMADGE
"THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENCE"

THEATRE, 4048 Third Av.
iscale in "Madame Who?"

RESCENT 168TH STREET
& BOSTON ROAD
APLIN in "Chase Me, Charlie"
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
iscale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

RIVOLI

Monument Square

THOMAS H. INCE
presents

Dorothy Dalton

IN "QUICKSAND"

A Paramount Picture

By John Lynch

Directed by Victor L. Schertzinger

Scenario by R. Cecil Smith

Photographed by John Stumar

Supervised by Thomas H. Ince



"Throttled him amid roses
and champagne!"

Certainly, this is *no* place for a good girl. Least of all, when her husband is away! Yet she's a wife any man might well be proud of. See—and judge for yourself!

Also

Paramount-Burton Holmes Travel-Picture
"Sojourning in Sapporo"

Paramount-Flagg Comedy, "Romance and Brass Tacks"
Latest News Weeklies

UP AND DOWN
BROADWAY

In and Out
of the
Film Studio

BELOW 14TH

NEW STAND EAST B
& MARE
Mrs. Vernon Castle, "Hilliest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Seco
FRANK KEENAN in "LOAN
4th Epls. "THE WOMAN IN

ST. MARKS 133 Se
CARLYLE BLACKWELL in
OUT." "THE EAGLE"

WINDSOR THEATRE 41
GAIL KANE in "THE TA
Eplsodo 16 "THE MYSTER

M. & S. Thea

AMERICAN MOVIES
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DOROTHY DALTON in "
Mack Sennett Comedy, "It Pa

PALACE 133 E
Pauline Frederick, Mrs. D
5th Epls. "The Woman

SUNSHINE 141 E.
Edith Storey, "Treasure

WACO 118 Riv
Elsie Ferguson, "The S

STAPLETON

RICHMOND THE
CARMEL MYERS in "The M
CHARLIE CHAPLIN in "A

NEWARK, N

FOREST THEATRE 11
"Tarzan of the Apes," with
A Sidney Drew Com

HOBOKEN

STRAND Washing
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"BROADWAY JO

YONKERS, N

HAMILTON WM. S
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ORPHEUM KITTY
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Tnw—MAE MARSH in "Field

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NEW THEATRE HAMMET
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FAR ROCKAW

COLUMB
MAE MARSH, "The Face

Stuyvesant Heights

COLONIAL BROAD
ROCKA
BILIE BURKE in "Eve's

DECATUR Broadwa
Cont. 1.3
"The Kaiser—The Beast

HALSEY THEATRE Hal
Cont
Henry B. Walthall in "Homici
USUAL VAUDEVIL

IMPERIAL THEA. Hal
Cont. 1.3
Margery Wilson in "Flames

Ridgewood Secti

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Showing of
Dorothy Dalton's New Photoplay, "Quicksand."
A Paramount Picture.

DOROTHY DALTON'S "QUICKSAND" HAS STRONG APPEAL

New Thomas H. Ince-Paramount Photoplay Has Unusually Dramatic Theme

THAT human quality of determination which seems to be an American characteristic pre-eminently, the spirit of which was recently shown in a Government office when signs were distributed about the building reading: "It can't be done—go do it," is one of the strong features of "Quicksand," a Paramount picture from the Thomas H. Ince studio in which Dorothy Dalton is starred and which will be shown at the theatre next

In this photoplay Miss Dalton is seen as a young wife whose husband is wrongfully accused of forgery and imprisoned. Determined that she will prove his innocence, the wife becomes a cabaret singer and in this capacity lures the man who really committed the crime into a confession. This frees the husband and all ends happily after a narrow escape from the quicksands of life, which abound on every hand and trap us if we are not wary.

Miss Dalton is said to have been given a particularly powerful emotional role in this production which was directed by Victor L. Schertzinger and written by John Lynch. R. Cecil Smith did the scenario.

The supporting cast is a powerful one. It includes Ed Coxen who plays the role of Jim Bowen the husband who suffers imprisonment, Philo McCulloch who is seen as a wastrel, Henry A. Barrows who plays the part of John Boland, keeper of a dance hall, and little Frankie Lee. The photography by John Stumar is said to be excellent in every respect.

DOROTHY DALTON CABARET SINGER IN NEW PICTURE

Thomas H. Ince-Paramount Star Has Dramatic Role in "Quicksand"

WHILE she appears in a considerable portion of her new Paramount picture, "Quicksand," as a cabaret singer, Dorothy Dalton, the beautiful Thomas H. Ince star, is in reality cast for the role of a devoted wife, who only adopts this character in order to support herself and to strive for some means of learning the truth concerning her husband who is falsely accused of crime.

In the very quicksand of disaster, when life seems its blackest, the truth becomes known and at last the woman who has stood by her husband valiantly in the darkest days is able to give the proofs that will free him from prison and redeem him in the eyes of the world.

This is the substance of the forceful drama that John Lynch and R. Cecil Smith have prepared for the star, whose ability to enact an emotional role is well known. Victor Schertzinger, acknowledged to be one of the most talented of directors, made the picture and Mr. Ince supervised the production throughout as is his wont. Ed Coxen is leading man and there is a superior cast in their support.

Miss Dalton was the guest of a prominent San Diego Theatre recently, where she made a public appearance. Miss Dalton worked all day, caught a late train, got to the show house in time to appear, went to a ball at a leading hotel and then caught a night train home, arriving in time for work next day at the studio.

"QUICKSAND" WITH DOROTHY DALTON IS BIG DRAMA OF CITY

Exceptional Story Provided By John Lynch for Famous Star

JOHN LYNCH has written an exceedingly interesting story for Dorothy Dalton's new Thomas H. Ince-Paramount picture, in "Quicksands" which will be presented at the theatre next R. Cecil Smith prepared the scenario and Victor Schertzinger directed the film. In this picture Miss Dalton returns to the emotional in a drama of the city, showing the trials of a young wife whose husband is falsely accused of forging a check on his firm and is sent to prison for five years.

To provide a livelihood for herself and her little girl, the wife gets work in a cabaret conducted by a ward boss who admires her. To this place comes the junior member of the firm for which her husband worked and is smitten with her charms. Believing that she may find out something to advantage, she leads the young rounder on and on the very night her husband escapes from prison and is in hiding, the former follows her to her apartment. There, too, comes the ward boss and in a fight, he is struck down by the younger man. The wife makes him believe he has killed the man and extorts a confession of the forgery for which her husband is being punished. Then the cafe proprietor comes to and orders the arrest of the profligate and promises to exert his influence in behalf of the wrongly accused man.

The story is said to afford Miss Dalton abundant opportunities for splendid emotional acting, while the happy ending will send the spectators away in a comfortable frame of mind. A good cast supports the star, with Ed Coxen as leading man.

RISKS REPUTATION TO SAVE HUSBAND

Dorothy Dalton's "Quicksand"
Has Interesting Plot

TO save her husband from prison, because of a charge she believes to be false, Mary Bowen pretends to succumb to Alan Perry, a young waster, while she was working for a living in John Boland's cafe.

Perry followed Mary to her apartment, but Boland, who loved her, despite his moral character, intervened. He was knocked out by Perry, and Mary, making him believe that he had killed the cafe proprietor, secured his confession of the crime for which her husband was serving time. Then Boland recovered and with a change of heart agreed to help in freeing young Bowen from prison while Perry was arrested.

This is the plot of "Quicksand" the new Dorothy Dalton photoplay which will be shown at the theatre next It is a Paramount picture, produced by Thomas H. Ince, and directed by Victor L. Schertzinger.

Schertzinger An Artist

VICTOR L. SCHERTZINGER who directed "Quicksand" Dorothy Dalton's latest Paramount picture, produced by Thomas H. Ince, which is being displayed at the theatre this week, is an artist in this line. He has been identified with many Thomas H. Ince pictures and has directed Charles Ray in numerous productions. But Mr. Ince believes it is a good idea to switch directors about occasionally and so it happens that Mr. Schertzinger appears as the man behind the megaphone with Miss Dalton as the star.

DOROTHY DALTON IS FINELY SUPPORTED

Excellent Players Appear With
Her in "Quicksand"

A FINE cast supports Dorothy Dalton in "Quicksand" her latest Paramount picture from the Ince studios, which will be shown at the theatre next Ed Coxen is the leading man and does excellent work. He is good looking and of the right type for the role, that of a man who gets the worst of it through a crooked deal.

Others in the cast are Philo McCulloch, Harry A. Barrows and little Frankie Lee. The story is by John Lynch, the scenario by R. Cecil Smith, and the direction was by Victor L. Schertzinger.

Excellent Photography

JOHN S. STUMAR is responsible for the excellent photography in Dorothy Dalton's latest picture, "Quicksand" which is on view at the theatre this week. Mr. Stumar has photographed many Thomas H. Ince productions for Paramount. He is an artist in light and shade and in the essential composition and effective camera work that goes so far toward making a picture pleasing to the eye.

Strong Combination

JOHN LYNCH and R. Cecil Smith is a combination that always does effectual work in motion pictures, Mr. Lynch as the author and the latter as scenarist. In "Quicksand," their latest achievement which is being displayed at the theatre this week, they have produced a story that ranks with the best of Dorothy Dalton's Paramount pictures.

"QUICKSAND" MOST CHARMING STORY

Dorothy Dalton Resourceful Woman in Picture.

THERE are few women as brave, one might imagine, as Mary Bowen, whose recent discovery that Alan Perry and not her husband, was guilty of forgery of a check for which Jim Bowen was sent to prison, will result in his release. But these trying days are disclosing the fact that most women are brave and resourceful when put to the test.

The story of Jim and Mary will be seen in the Dorothy Dalton's new Paramount picture at the theatre on, when "Quicksand" will be shown. This is a Thomas H. Ince product and bears all the marks of careful direction and splendid photography as well as convincing qualities of plot, that invariably grace pictures produced under Mr. Ince's supervision.

Regular Musical Season

IT was a regular musical season at the Thomas H. Ince studios recently when Dorothy Dalton had organ and cello music to produce the lachrymose condition necessary to the enactment of a strong emotional scene in her new Paramount picture "Quicksand" which is on view at the theatre this week, while Charles Ray and Enid Bennett were employing the strains of ragtime and a college orchestra for their pictures. The medley of sounds was terrific for a time but such was the absorption of the players that they did not mind it nor did it interfere with their work as "Quicksand" proves.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"QUICKSAND"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Quicksand"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

December 15, 1918

Dear Miss Clark:

Has a husband any right to expect his wife to stick to him under any circumstances? Isn't there a limit at which she is justified in stopping?

Suppose the husband goes to jail; the evidence is clearly against him. Would he be playing square if he allowed his wife to sing in a disreputable cabaret for him? To associate with a motley crowd? To make herself the subject of insidious gossip?

You may answer off-hand "Yes" or "No" but you can't say definitely until you know the full circumstances. Come down to see DOROTHY DALTON in "QUICKSAND" her latest Paramount picture, any day this week, and you'll get new light on this vital problem.

Yours sincerely,

Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Quicksand"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

Paramount Theatre

DATE _____

Dear Miss Clark:

When a woman marries she's naturally proud of her husband, isn't she? But! Suppose the husband is accused of a crime, and the evidence is all against him.

Stick to him? Of course! Proud of him? That's something else! It is likely that you would do what Dorothy Dalton does in "Quicksand," her latest Paramount picture? See it any day this week.

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

Paramount Theatre

DATE _____

Dear Miss Clark:

"How could she drop so low?" her friends asked when they saw her singing in the most notorious cabaret in town.

She had the best reason on earth for doing it though. Most likely you'd do the same thing for the man you love.

If you see Dorothy Dalton in "Quicksand" you'll understand and agree with her.

You can see this Paramount picture here all week.

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

Paramount Theatre

DATE _____

Dear Miss Clark:

Love knows no barriers, they say. The love of Mary Bowen surely knew none.

If you knew the obstacles that Mary had to overcome to save the man she loved— but you'd do the same, probably!

You can know what Mary had to do. Come and see "Quicksand," Dorothy Dalton's latest Paramount picture.

You'll be delighted with it. Any day this week.

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patron

ADVERTISING POSTERS FOR "QUICKSAND"

Always Obtainable at your Exchange



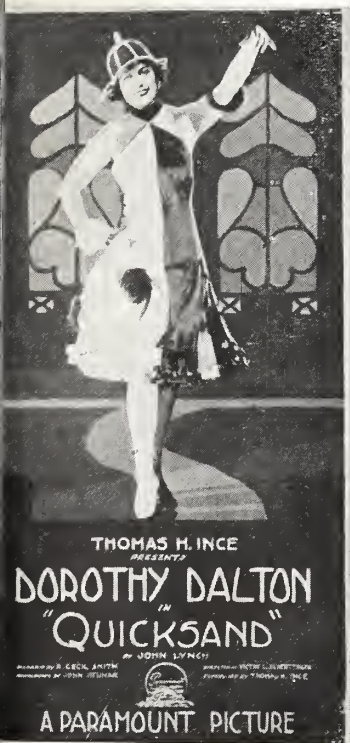
One Sheet



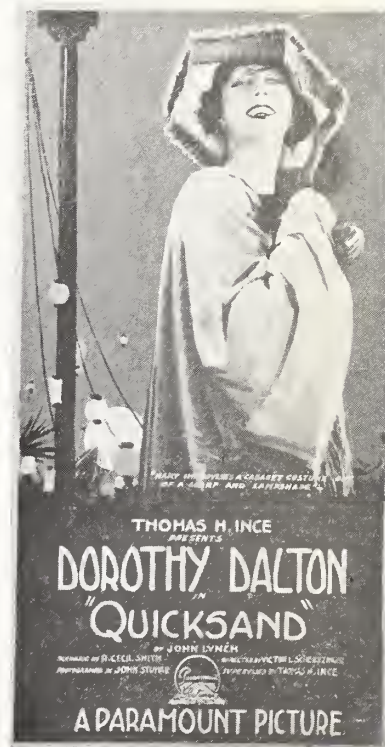
One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOSH DARN THE KAISER"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
MARY PICKFORD "CAPT. KIDD, JR."
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain (And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





How To Advertise
MARGUERITE CLARK

in

“Little Miss Hoover”

A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PRODUCTION CUTS AND MATS

Marguerite Clark in "Little Miss Hoover"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three Column Cuts and Mats.

Centre Row—Three Two-Column Cuts and Mats.

Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, EDITOR

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE LASKY, V. Pres. CECIL B. DE MILLE, Director General
NEW YORK



AD CUTS
and MATS



Interesting Facts Regarding Marguerite Clark and Her New Photoplay, "Little Miss Hoover"

THERE are several potent reasons why Marguerite Clark's latest Paramount starring vehicle, "Little Miss Hoover," should appeal to exhibitors as an excellent box office proposition. They are the celebrity of the star, the excellence of the story and the superiority of the production. These are three invincible reasons that should have their appeal and they will not be lost upon wide-awake exhibitors who know the drawing power of all photoplays in which Miss Clark appears.

Marguerite Clark, the Star

INDEPENDENT of her talents, sweetness and charm, which have made her one of the most popular of motion picture stars, Marguerite Clark is a painstaking player who subordinates every personal convenience to her art. This has been evidenced by her in every photoplay in which she has starred. Miss Clark, therefore, is an artist of exceptional force and it is no wonder that her admirers term her the "sweetest girl in motion pictures." To realize this, one must see her in her famous "Bab" pictures, as well as in "The Seven Swans," "Prunella," "Rich Man, Poor Man," "Uncle Tom's Cabin," "Three Men and a Girl" and "Out of a Clear Sky." All of these are delightful photoplays which display Miss Clark's talents as comedienne at their best, but in "Little Miss Hoover" wherein she appears as a patriotic American girl who indulges in chicken farming so that Uncle Sam may win the war, her winsome personality is conspicuously in evidence throughout. If "Little Miss Hoover" fails to score, it will be because the best the film art has to offer, no longer exerts its customary appeal upon the motion picture loving public.

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Maria Thompson Daviess, Author

RECOGNIZED as one of the most brilliant novelists in this country, Maria Thompson Daviess is author of "The Golden Bird," which has been picturized for Miss Clark under the name of "Little Miss Hoover." Miss Daviess is a writer with unusual powers of imagination and exquisite charm of character delineation which have been adequately voiced in her latest production.

Adrian Gil-Spear, Scenarist

WITH many motion picture successes to his credit, Adrian Gil-Spear, who adapted "The Golden Bird" for the screen, is widely known as one of the best scenarists in the country. Mr. Gil-Spear wrote the scenarios of "Under the Greenwood Tree," starring Elsie Ferguson and "The Make Believe Wife," starring Billie Burke.

A Charming Story

NANCY CRADDOCK, a beautiful society girl of Washington, decides to enlist in the army of the Food Administration, and raise chickens on the theory that "eggs will win the war." She buys

a rooster and several chickens and goes to the farm of her uncle at Riverfield, Md., against the protests of Matthew Berry whom she has agreed to marry on condition that he dons a khaki uniform. He is rejected by the examining board and decides to follow her to the country. Even Adam Baldwin, a gentleman farmer, is appointed Commisisoner of Agriculture for the Harpeth District where Uncle Craddock's farm is located and he goes to that district incognito to study conditions there. Baldwin has seen Nancy in Washington and he admires her. As Nancy and her grandfather, Colonel William Craddock, leave Washington by one road, Baldwin leaves it by another. Both reach the same goal—Uncle Craddock's farm—and Baldwin recommends that it be purchased by the government for an experimental station. As a hired man on the farm he skilfully begins the work of reclaiming Harpeth Valley and Nancy is his enthusiastic assistant. Berry comes to the farm and urges Nancy to marry him, but she puts him off. Baldwin believes she loves Berry and placing a note in a chicken nest he leaves the farm. Berry finally is accepted in the army whereupon Nancy agrees to wed him at an early date. Meanwhile Berry meets Polly and falls in love with her. Nancy loves Baldwin and one day when Berry and Polly are nearly drowned when the bridge over which they are driving in their automobile collapses, she sees Berry kiss Polly. Baldwin appears and when Berry announces his love for Polly, Nancy falls into Baldwin's arms and a double wedding follows.

John S. Robertson, Director

JOHN S. ROBERTSON, who directed "Little Miss Hoover," is one of the most able directors identified with motion pictures. He has produced many notable pictures.

SPECIAL FEATURE STORY

For Use of Exhibitors in Their House Organs or of Editors Who Desire
Original Stories on Marguerite Clark or Her New Photoplay
"Little Miss Hoover" A Paramount Picture

Marguerite Clark Said She Never Was in Love, Yet in Three Months She Becomes the Bride of An Army Officer

*Popular Paramount Star Ever Will Remain Winsome Marguerite Clark to the Motion
Picture Public—She Discusses the Subject of "The Ideal Man" in Real Life*

I HAVE never been in love in my life. It seems such an enormous waste of time," said Marguerite Clark, the popular Paramount star to the New York correspondent of a Western paper late in the spring of 1918. Ninety days from the date of that interview that solemn declaration was shown to be only a scrap of paper by the act of the party who made it; for she walked up to the altar as Marguerite Clark and walked away from it as Mrs. H. Palmerson Williams. Her husband is a lieutenant attached to the ordnance department and stationed at Washington.

Whatever Mrs. Williams may think about it, the millions of motion picture patrons in America positively refuse to recognize her marriage. She is still, and ever shall be, Marguerite Clark, best beloved of all screen stars by the little folk and their elders.

This enviable position was not bestowed upon Marguerite Clark by a kindly disposed fairy while she waited. She earned it by hard work and a lot of it. Her father was A. J. Clark, a merchant of Cincinnati, and her mother was one of that city's most beautiful women. Both parents died when Marguerite was eleven years old. Her sister, Cora, the only surviving member of the family took her in charge.

The next three years were spent in Ursuline Convent. She left at the age of fourteen to seek a career on the stage. Sister Cora did not discourage her as big sisters so often do, but did all in her power to help. She procured the best teachers for her and acted as if the one great ambition of her life was to see little Marguerite the foremost actress in America.

Marguerite's professional debut was made at Baltimore in 1899, with the Milton Aborn opera company. She afterward appeared with DeWolf Hopper in musical comedy, then in drama and later in straight comedy. She dodged early offers to appear in motion pictures because she did not consider the new art. One day Adolph Zukor, of the Famous Players-Lasky Corporation saw a stunning photograph of Miss Clark in "Prunella." He sought her out between the acts that very evening and convinced her that she was then due to start her career on the screen.

Her first photoplay was "Wildflower," which was hailed with delight by the American and the British public alike. Since then she has been appearing in about eight photoplays a year. Her latest is "Little Miss Hoover," which will be shown at the Theatre next

Discussing the subject of "The Ideal Man" Miss Clark said recently:

"Is there such a man in real life? For that mat-

ter is there such a man in reel life? Write me a scenario, somebody, with a hero who's a humorist, a man who can laugh at just the right time. That's the main thing in the ideal man—good humor, good nature. All the rest hinges on that attribute."

If Miss Clark were two inches taller she would be exactly five feet in height; and if she weighed ten pounds more than she does she would tip the scales at a hundred pounds even. She is far prettier than the camera will admit, for she has an exquisite complexion with hazel eyes and enormous quantities of brown hair.

MARGUERITE CLARK

By Morrie Ryskind

Dan Cupid aimed his arrow—and the arrow found
its mark:
And I find my heart is captive to the charms of
Marguerite Clark.

Let other fellows rave about their Mays and Sues
and Dollies,
And celebrate the maidens who inhabit Ziegfeld's
Follies.

I pledge you one who's daintier, one who is far
more sweet:
And I know the nation joins me in a toast to Mar-
guerite.

Her eyes are like the lightning, and her grace is
like the fawn,
And her tears are like the raindrops, and her
smile is like the dawn.

So again I raise my glass to her and venture to
repeat
That there is no other maiden can compare with
Marguerite.

Cast and Story of "Little Miss Hoover"

For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Marguerite Clark's New Photoplay
A Paramount Picture

Marguerite Clark's New Picture "Little Miss Hoover" *Delightful Story Based on Famous Nobel* *"The Golden Bird"*

Beautiful Paramount Star Has Role of Young Society Girl Who Bravely Does Her Bit for Her Country as a Farmerette and Chicken Raiser

INSPIRED by a speech of President Wilson's, Nancy Craddock, a society girl of Washington, decides to enlist in the Food Administration army. She adopts the motto, "eggs will win the war," and takes a White Leghorn rooster and six beautiful hens to the farm of her uncle at Riverfield, Md., determined to raise chickens and help her country win the war.

Nancy is loved by Matthew Berry and she consents to marry him on condition that he dons a suit of khaki. Matthew is ready to put on a uniform, but he has been rejected by the examining board as unfit. Colonel William Craddock, Nancy's grandfather, becomes bankrupt and Nancy reminds him that Uncle Cradd's farm is partly theirs, and that they will go there and start life over again.

Major Adam Baldwin, gentleman farmer, is appointed commissioner of agriculture for the Harpeth Valley district where Uncle Cradd's farm is located. He accepts the commission on condition that he receive no payment and that he be allowed to go among the farmers as an unknown hired man, to study conditions for three months. Before he leaves Washington, Baldwin attends a theatrical performance and in a box sees Nancy, with her grandfather and Berry. Baldwin studies her with admiration, and wonders if it were possible to transplant such a flower to a farm for development.

The next day, as Baldwin leaves Washington by one roadway, Nancy with her rooster and hens and grandfather, leaves the city by another. The wagon collides with a tree, the chicken crates are broken and the birds take flight.

"LITTLE MISS HOOVER"

The Cast

Nancy Craddock,
Marguerite Clark
Major Adam Baldwin,
Eugene O'Brien
Matthew Berry,
Alfred Hickman
Col. William Craddock,
Forrest Baldwin
Major J. Craddock, Hal Reid
Polly Beadsley,
Frances Kaye
Bud John Tansey
Silas Beasley, J. M. Mason
Rastus J. J. Williams

Nancy chases them frantically into the brush and is gratified to see Baldwin, whom she does not know, feeding them. He assists her to re-crate the birds and at length the party arrive at Uncle Cradd's farm where they are accorded a warm welcome.

Nancy rises at dawn and begins her farm labors with ardor. Berry comes out in his automobile and assists her as much as a useless piece of machinery can. Nancy meets Aunt Mary Beasley and Polly and they enjoy a picnic back of the barn where Berry quite unconsciously falls in love with Polly. Skilfully taking charge of the farming outfit, Baldwin begins the work of reclaiming Harpeth Valley, and Nancy is his willing assistant.

When the government makes a bid for the farm on recommendation of Baldwin, Nancy turns down the proposition. What! Sell her ancestral home even for the stupendous price of \$800 an acre? Never! She purposes to make good and show the country what a patriotic girl can do. Baldwin resolves to help her. His love gains the mastery over him, but when he learns that she is the

fiancee of Berry, he leaves a note in a nest in the hen house informing her that he loves her too devotedly to be of assistance to her in her work, so he prefers to leave her.

Nancy becomes lonely after Baldwin leaves. When Berry came to the farm one day, wearing a uniform and demanding that she keep her promise to marry him, she consents to their marriage at an early date, but her heart longs for Baldwin. Berry meets Polly by accident and finds solace in her company—a satisfaction Nancy's society never had communicated to him.

Meanwhile, a meeting at the town hall is called by Si Beasley to hear Evan Adam Baldwin, the new agricultural commissioner for Harpeth Valley. Nancy, who does not associate the name of Baldwin with that of the man she secretly loves, resents his coming, but she agrees to attend the meeting. She is amazed therefore to recognize Adam, and in confusion she escapes through a window and hides in the old family coach. Baldwin finds her there and unaware of their presence, Uncle Craddock jumps into the seat and drives away.

In crossing a bridge whose foundations had been weakened by heavy rains, the motor car in which Berry and Polly are seated, is thrown into the water and Berry has great difficulty in saving Polly from drowning. He drags her ashore just as the Craddock coach reaches the river, and Nancy is amazed to see Berry kiss Polly. Berry admits his love for Polly whereupon Baldwin and Nancy fall happily into each other's arms. A double wedding, with the chickens as guests, is celebrated at the farm a few days later and all are happy.

Press Review of "Little Miss Hoover"

To be Sent to the Newspapers Immediately After the First Display of
Marguerite Clark's New Photoplay
A Paramount Picture

Marguerite Clark Achieves Another Triumph in Her New Paramount Patriotic Photoplay "Little Miss Hoover"

MARGUERITE CLARK, the celebrated Paramount star who is known as "the sweetest girl in pictures," proved an artistic delight in her new photoplay, "Little Miss Hoover," at the Theatre yesterday. The story of the picture is an admirable one and is based upon Maria Thompson Daviess' splendid novel, "The Golden Bird." The scenario was written by Adrian Gil-Spear and John S. Robertson was the capable director.

The story is admirably suited to the requirements of Miss Clark and her more than adequate supporting cast of players. It has a patriotic flavor and the various situations are most interesting. Every woman who has done her bit in the war against German autocracy will appreciate the theme. That those who saw the premier presentation of the picture yesterday appreciated it was frequently demonstrated throughout the showing.

Nancy Craddock, a beautiful society girl of Washington, decides to enlist in the army of the Food Administration, and raise chickens on the theory that "eggs will win the war." She buys a rooster and several chickens and goes to the farm of her uncle at Riverfield, Md., against the protests of Matthew Berry whom she has agreed to marry on condition that he dons a khaki uniform. He is rejected by the examining board and decides to follow her to the country. Evan Adam Baldwin, a gentleman farmer is appointed Commissioner of Agriculture for the Harpeth District where Uncle Craddock's farm

is located and he goes to that district incognito to study conditions there. Baldwin has seen Nancy in Washington and he admires her. As Nancy and her grandfather, Colonel William Craddock, leave Washington by one road, Baldwin leaves it by another. Both reach the same goal—Uncle Craddock's farm—and Baldwin recommends that it be purchased by the government for an experimental station. As a hired man on the farm he skilfully begins the work of reclaiming Harpeth Valley and Nancy is his enthusiastic assistant. Berry comes to the farm and urges Nancy to marry him, but she puts him off. Baldwin believes she loves Berry and places a note in a chicken nest and leaves the farm. Berry finally is accepted in the army whereupon Nancy agrees to wed him at an early date. Meanwhile Berry meets Polly and falls in love with her. Nancy loves Baldwin and one day when Berry and Polly are nearly drowned when the bridge over which they are driving in their automobile collapses, she sees Berry kiss Polly. Baldwin appears and when Berry announces his love for Polly, Nancy falls into Baldwin's arms and a double wedding is soon celebrated at the farm.

The support was all that could be asked for. Eugene O'Brien was excellent as Major Adam Baldwin and he played opposite to Miss Clark with poise and dignity. Alfred Hickman as Matthew Berry and Forrest Baldwin as Col. William Craddock, were artistic. Hal Reid acquitted himself finely as Major Craddock while Frances Kaye, John Tansey, J. M. Mason and J. J. Williams did clever work in their respective roles.



MARGUERITE CLARK

NEW STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

By GORDON H. PLACE

ABOUT

MARGUERITE CLARK in "Little Miss Hoover"

A Paramount Picture

Try This in Your Lobby

PLACE a cage of six white Leghorn hens and a rooster in your lobby with this sign:

"They helped to win the war. Marguerite Clark will show you how in 'Little Miss Hoover.'"

These Deserve Credit

MARIA THOMPSON DAVIESS wrote the story, "The Golden Bird," from which the scenario of "Little Miss Hoover" was written by Adrian Gil-Spear.

John S. Robertson was the director. His cleverness in evolving novel situations is well exemplified in this picture.

Put This Bait on Your Advertising Hook

EGGs will win the war," she thought—but they were not to be thrown at the Kaiser's troops.

BACK to the farm to win the war" was their slogan in the dark days and Little Miss Hoover not only helped her Uncle Samuel, but won happiness.

SHE'D rather make good than sell the old farm for \$800 an acre—and she *did* make good, this little Miss Hoover. Marguerite Clark will show you how a pen of Leghorn chickens helped win the war.

Her Honor Record

IT'S a long and wonderful record of successes, the chronicle of the plays in which Marguerite Clark has starred. We'd suggest that you look it over, and then have the sign-writer hang a card in the lobby recalling the list to your patrons' memory:

"Wildflower"	"Snow White"
"The Goose Girl"	"Miss George Washington"
"Helene of the North"	"The Valentine Girl"
"Seven Sisters"	"The Amazons"
"Pretty Sister of Jose"	"Bab's Diary"
"Gretna Green"	"Bab's Burglar"
"Out of the Drifts"	"Bab's Matinee Idol"
"Mice and Men"	"Seven Swans"
"The Prince and the Pauper"	"Rich Man, Poor Man"
"Still Waters"	"Prunella"
"Little Lady Eileen"	"Uncle Tom's Cabin"
"Silks and Satins"	"Three Men and a Girl"
"Molly Make Believe"	"Out of a Clear Sky"

Tools For Your Work Bench

JUST look them over and see if they don't make YOU want to see the picture. The accessories are illustrated in this book. Study these pages well in laying out your campaign to put this picture across big, then go and see the exchange manager, or write to him to send you a heavy order of the following:

Rotogravue One-Sheets	One Two-Column Ad Cut
Two styles Litho One-Sheets	One Three-Column Ad Cut
Two styles Litho Three-Sheets	The same in Ad Mats
One Litho-Six-Sheet	The Press Book (Study It)
One Litho 24-Sheet	Music Cues (They're Free)
Five One-Column Production Cuts	8 8 by 10 Black and White Scene Photos for your lobby
Three Two-Column Production Cuts	8 11 by 14 Sepia Scene Photos for your lobby
Two Three-Column Production Cuts	1 22 by 28 Scene Still for your lobby
The same in Production Mats	8 by 10 Photos of the Star
One One-Column Ad Cut	22 by 28 Photos of the Star

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

EAST SIDE
14th St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
—The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET.
Secret, with ELJA HALL.
—THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 23d St.
—The Beast of Berlin"
ATHE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
Continuous 1 to 11:
in "ROUGH & READY."
eve., 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
RADY in "THE TRAP."
HE WOMAN IN THE WEB."

EAST SIDE
St. to 86th St.

BROADWAY AND
THEATRE 77TH STREET

THEATRE 8TH AVENUE
AT 44TH STREET
RDEN, "The Splendid Sinner"

EAST SIDE
St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

MAN 16 Cathedral Parkway
3 to 11 P.M.
VET, in "Lest We Forget"

116th St. & 5th Ave.
SUBMARINE EYE."
THE WOMAN IN THE WEB."

ELLISMANIA 11th AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

INGSIDE 8th Avenue at
116th Street.
ston Forbes-Robertson
asks and Faces."

EST 39th & Columbus Ave.
Cont. 11.30 to 11 P.M.
NNETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 152D STREET.
Phillips in "The Risky Road"

COMEDY 3754 3d Ave.
IAFERRO, "The Three of Us"
STORY COMEDY

Vestchester Av. & 161st St.
DANCE TALMADGE
"THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENCE"

THEATRE, 4048 Third Av.
fiscle in "Madame Who?"

RESCENT 166TH STREET
& 85TH AVE.
APLIN in "Chase Me, Charlie"
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
fiscle in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

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RIUM 1295 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

RIVOLI

Monument Square

Paramount-Burton Holmes Travel Picture
"Belgian Sisters of Luzon"

Paramount-Mack Sennett Comedy, "Yankee Doodle"
Latest News Weeklies

ADOLPH ZUKOR presents

Marguerite Clark
IN

"Little Miss Hoover"

A Paramount Picture

By Maria Thompson Daviess

Scenario by Adrian Gil-Spear

Directed by John S. Robertson



The sweetest face he'd ever seen!

No wonder the man was smitten! Her face on a lobby poster will jam any theatre in America any day in the week! You—why you tell your wife you are devoted to Marguerite Clark, and she feels it just proves your good taste! Surest thing in the world, your seeing this picture!

BELOW 14TH

NEW STAND EAST B
& MAR
Mrs. Vernon Castle, "Hillcrest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Second
FRANK REENAN in "LOAN"
4th Epis. "THE WOMAN IN"

ST. MARKS 133 Se
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OUT." "THE EAGLES"

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Edith Storey, "Treasure"

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Elsie Ferguson, "The Sc"

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"The Kaiser—The Beast"

HALSEY THEATRE Hals
Cont
Henry B. Wallhall in "Humid
USUAL VAUDEVIL"

IMPERIAL THEA. Halley &
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Margery Wilson in "Flames"

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UP AND DOWN
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a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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STRAND THEATRE

Paramount-Burton Holmes Travel
Picture
"Belgian Sisters of Luzon"
Paramount-Mack Sennett Comedy
"Yankee Doodle"
Latest News Weeklies

ADOLPH ZUKOR
presents

MARGUERITE CLARK



IN "Little Miss Hoover"

A Paramount Picture

By Maria Thompson Daviess
Scenario by Adrian Gil-Spear
Directed by John S. Robertson

SHE is one little witch
we all adore. Mar-
guerite Clark! Eyes like
fairy pools. Lips like
a newborn rose. Smiles
like sunbeams. You
know one person who
will see "The Golden
Bird."

STRAND

Broadway at Main Street

Paramount-Burton Holmes Travel Picture
"Belgian Sisters of Luzon"
Paramount-Mack Sennett Comedy, "Yankee Doodle"
Latest News Weeklies



Both prize-winners

The hen won a medal and the girl won a man
—in one day! But then—the girl is Marguerite
Clark! The girl who has as many admirers as
America has motion picture lovers. And that
means millions and millions! Are you one of
them? You are! And you'll be around to-
night! You will!

ADOLPH ZUKOR presents

Marguerite Clark IN "Little Miss Hoover" *A Paramount Picture*

By Maria Thompson Daviess Scenario by Adrian Gil-Spear
Directed by John S. Robertson

**FRUITS OF CONQUEST
HELD UP TO TROOPS**

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

**ARMY DESERTER TELLS
OF WORKING AS SPY**

ADVANCE PRESS STORIES

To be Sent to the Newspapers Prior to and During the Display of
Marguerite Clark's New Photoplay, "Little Miss Hoover"
A Paramount Picture

SOCIETY WOMEN AIDED NOBLY IN WINNING THE WAR

Marguerite Clark Has Charming
Role in Her New Photoplay
"Little Miss Hoover"

THROUGHOUT the war, prominent society women of wealth and high social standing, did not disdain to do their bit to render the struggles of democracy against autocratic militarism successful. Among these was Nancy Craddock, a charming young woman of Washington, D. C., who adopted as her slogan the motto, "eggs will win the war" and who went on a farm and raised chickens in behalf of American troops in France.

In her new photoplay, "Little Miss Hoover," which will be shown at the Theatre next, Marguerite Clark appears as Nancy, and it is said to be one of her most artistic creations. As stated, the story deals with a Washington society girl, who resolves to do her bit toward winning the war by enlisting in the army of the Food Administration. Accordingly, she buys a pedigreed White Leghorn rooster and six beautiful Leghorn hens and goes farming. In the course of her efforts she re-unites her grandfather with her grand-uncle who had fought on opposite sides in the Civil War, changes a fading Maryland estate into a modern win-the-war farm, gets rid of a suitor to whom she has promised herself, annexes a gentleman whom she has grown to love and makes everybody happy.

John S. Robertson directed Miss Clark and they went to Washington for the first scene, which have the streets of the Capitol City and the White House for their background. The leading man is Eugene O'Brien.

MARGUERITE CLARK HAS CHARMING ROLE IN NEW PHOTOPLAY

Based Upon Maria T. Daviess' Novel, "Little Miss Hoover"
Is Fine Picture

MARIA THOMPSON DAVIESS, one of the best known of contemporary novelists in this country, has written a delightful story in "The Golden Bird" which has been picturized by Paramount under the name of "Little Miss Hoover," and which will be shown at the Theatre next, with Marguerite Clark in the stellar role.

The scenes of the story are laid somewhere in Maryland. The heroine is a winsome creature who shows all the signs, upon every occasion, of being adorably helpless and tearful, but always rises to the need of the moment and is adequate to every call that is made upon her. Some financial smash has left her and her grandfather suddenly bankrupt, after years of affluence and they retire to an ancestral and down-at-the-heel farm where the young woman undertakes to retrieve their fortunes, and aid in the winning of the war, by growing chickens and vegetables.

The story introduces a magnificent white leghorn rooster which, with a squad of similar hens, the heroine hopes will prove the means of their support for the immediate present and their fortune in the future. The various needs of herself and her chicken yard bring to her elbow aid and comfort in the form of a mysterious, handsome, red-headed person with an extraordinary knowledge of scientific farming and a magic way with animals.

This man proves a good deal of a mystery to the spectator and to the heroine almost until the end of the picture, and whether she is going to find her fate with him the picture must tell.

HERBERT HOOVER'S OFFICE SHOWN IN NEW CLARK PICTURE

"Little Miss Hoover," Title of
Marguerite Clark's New
Photoplay

THERE are few men in public life who are better known than Herbert Hoover, Food Administrator, who is now in Europe in charge of the distribution of food to starving neutral and suffering belligerent nations. Mr. Hoover's office in Washington may be seen in Marguerite Clark's new photoplay, "Little Miss Hoover," which will be shown at the Theatre next

The set used in "Little Miss Hoover" is a replica of Mr. Hoover's office where Miss Clark discussed the purposes of food conservation with the celebrated administrator. On the walls are the national colors, a map of the United States and a picture of President Woodrow Wilson.

The story deals with the fortunes of Nancy Craddock, a beautiful society girl of Washington who is an enthusiastic food conservationist after she has heard a speech by President Wilson. She becomes a farmerette and after adopting the slogan, "eggs will win the war," she goes on a farm to raise chickens, and incidentally to improve the prospects of her impoverished family. She meets a gentleman farmer who is employed on her farm and an interesting love story develops. How she gets rid of one suitor and accepts another in dramatic circumstances, are charming developments which add attractiveness to a delightful story.

Miss Clark is finely supported by a picked cast of players. Her leading man is Eugene O'Brien, while others in the cast include Alfred Hickman, Forrest Baldwin, Hal Reid, Frances Kaye, John Tansey, J. M. Mason and J. J. Williams.

CHICKENS HATCHED FOR NEW PICTURE

Incubator Used During Filming of "Little Miss Hoover"

THE average motion picture director is nothing if not resourceful. This was proved during the filming of "Little Miss Hoover," Marguerite Clark's latest Paramount photoplay which will be shown at the Theatre next Newly hatched chickens were required during the development of the story, but there were no chicks anywhere in the vicinity of the studio at Fort Lee, N. J., where the picture was filmed.

It was necessary to pass up the scene where the chicks are employed until a brood could be hatched. Miss Clark went to Washington while John S. Robertson, the director, bought an incubator and packed it with fresh laid eggs. Three weeks to a day, the chicks were hatched and Miss Clark recalled from Washington by wire to the studio where the necessary scenes were photographed. Miss Clark has a delightful role in "Little Miss Hoover" and she is supported by picked players, her leading man is Eugene O'Brien, a well-known actor.

A Delightful Photoplay

ONE of the best photoplays of Marguerite Clark's repertoire is "Little Miss Hoover," in which that popular Paramount star is appearing at the Theatre this week. Miss Clark has the role of an enthusiastic society girl who becomes a farmerette and raises chickens so that the United States may win the war. There is a charming love story the interest of which is sustained to the end.

CHARMING STORY BY GIFTED WRITER

"Little Miss Hoover" Based on Maria T. Daviess' Novel

MARIA THOMPSON DAVIESS, author of "The Golden Bird," a delightful story which has been picturized by Paramount under the name of "Little Miss Hoover," for Marguerite Clark, is a brilliant writer whose novels and stories have won her fame and fortune. Miss Daviess has written several stories which have been adapted for the screen, but it is said that "Little Miss Hoover" outranks her previous efforts in point of dramatic interest and excellence.

Nancy Craddock, the heroine of "Little Miss Hoover," is a society girl of Washington, D. C., who decides to do her bit for her country by raising chickens. She becomes a farmerette and in the course of her operations meets a charming gentleman farmer whom she loves. Of course, there is a rival to whom Nancy has given her promise to wed, but he drops out of the game in an unusual manner and all ends happily. The various situations of the picture which will be shown at the Theatre next are described as being exceptionally interesting.

Miss Clark is supported by picked screen players, Eugene O'Brien being her leading man. Other prominent players include Alfred Hickman, Forrest Baldwin, Hal Reid, Frances Kaye, John Tansey, J. M. Mason and J. J. Williams.

Typical Clark Picture

A TYPICAL Marguerite Clark picture is "Little Miss Hoover," which is the bill at the Theatre this week. The story is based upon the novel of "The Golden Bird," written by Maria Thompson Daviess, and deals with a patriotic young society woman who raises chickens in an effort to do her bit toward winning the war. There is an excellent love story and many situations of exceptional human interest. The support is of the highest class.

MISS CLARK LAUGHS AT FRIDAY HOODOO

"Little Miss Hoover" Filmed Against Odds

WHEN Marguerite Clark laughed at Friday the 13th hoodoo in September last, she did not know that the bad fairies overheard her. She was in Washington at the time and Friday was the day set for the beginning of her new Paramount picture, "Little Miss Hoover," which will be shown at the Theatre next John S. Robertson, her director, warned her in the morning about the combination of Friday and the 13th, but dainty Marguerite, undaunted, insisted upon starting the picture.

First, the automobile made especially for the picture was stolen while on location, then several character actors who appeared in the photoplay became ill, and Frank Walton, assistant director, was injured in an accident. Several of the hens used in the production caught cold at the studio and refused to work. Little Marguerite still was cheerful. "A bad beginning makes a good ending," was her reply to all pessimistic news bearers.

Some scenes were taken at Washington Square in front of an old Colonial House in New York. The old chaise used in the picture was driven by a dandy in shabby livery, and many persons driving on Fifth Avenue turned to look at the antiquated vehicle as it rumbled along behind two dejected looking donkeys. The scene was taken several times before a large crowd which gathered on the opposite side of the street.

Talented Director

JOHN S. RICHARDSON, the director who filmed "Little Miss Hoover," the new Paramount starring vehicle for Marguerite Clark which is on view at the Theatre this week, is one of the best known men in the film business. His direction of this photoplay resulted in a most pleasing production.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"LITTLE MISS HOOVER"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheets

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Little Miss Hoover"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

January 4, 1919.

Dear Miss Williams:

A Happy New Year to you!

May 1919 be more prosperous than previous years. We know it will be more peaceful.

The war, of course, is over. But its problems are not. The Peace Conference testifies to that.

And Mr. Hoover, who ought to know, tells us that we still have to give him our royal support. Europe must be fed. Not only our name, but our food is on Europe's tongue.

Marguerite Clark, that daintiest of actresses, is coming to our theatre next Monday for an all week engagement in "LITTLE MISS HOOVER," her latest Paramount picture. In it she's going to give you an hour's royal entertainment—and incidentally show you how you can still carry on.

It's a food picture—the kind you'll relish.

Yours cordially,

MANAGER.....

If Letter will not serve, use the Post Cards on opposite page

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Little Miss Hoover"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Beginning, Marguerite Clark is going to play here for one week in "LITTLE MISS HOOVER."

She is going to show you how she and you and millions like you are backing up Big Brother Hoover and Uncle Sam.

But mainly she is going to give you a royal entertainment. She always does that—it's part of her contract!

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Marguerite Clark, who economizes even on her height, will be here as "LITTLE MISS HOOVER," her latest Paramount picture, beginning next

A royal hour's entertainment is promised you. Miss Clark takes the part of a patriotic little woman who believes that Uncle Sam is worth supporting in peace as well as in war.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

This is a gentle reminder of the fact that Marguerite Clark begins a week's engagement in "LITTLE MISS HOOVER," her latest Paramount picture, to-day (.....).

Better come early if you are coming to-night. Everybody wants to see Marguerite Clark, and the crowd gathers early.

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patron

ADVERTISING POSTERS FOR Marguerite Clark in "Little Miss Hoover"

Always obtainable at your Exchange



Three Sheet



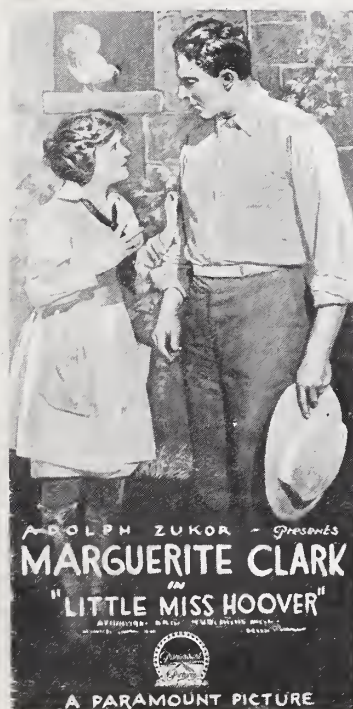
One Sheet



One Sheet



Six Sheet



Three Sheet



Twenty Four Sheet

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture. That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DEMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD-BYE BILL!"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November

ARTCRAFT Pictures

ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"

Paramount-Artcraft Special

MAURICE TOURNEUR'S "SPORTING LIFE"

Paramount Pictures

BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation to Maintain (And They Can Do It!)

MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





How to Advertise
DOROTHY GISH
in
"The Hope Chest"
A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PRODUCTION CUTS AND MATS
FOR
"THE HOPE CHEST"



ISSUED IN SETS OF TEN, CONSISTING OF
Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above.

Always Obtainable at Your Exchange.



EXHIBITOR'S PRESS BOOK

Charles Kenmore Ulrich, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
AMPLIN LONDON NEW YORK LOS ANGELES CHICAGO
NEW YORK



AD CUTS
and MATS



Interesting facts Concerning Dorothy Gish, and "The Hope Chest"

DOROTHY GISH, THE STAR

POSSESSING a charming personality and unusually gifted as an actress, Dorothy Gish one of the most popular of Paramount stars. Her first starring vehicle under the Paramount banner was "Battling Jane," and her characterization of the stellar role in that superb photoplay placed her upon a pedestal of public approval from which she cannot easily be removed. In her latest starring vehicle, "The Hope Chest," Miss Gish has a role which in my opinion, will prove her one of the most delightful comediennees in the silent drama. Miss Gish has just turned her twentieth year, but despite her youth, she is a veteran screen player, her motion picture experience extending over a period of seven years. She won fame under the tutelage of David Wark Griffith with whom she went to England and France at the risk of her life, to play the role of "The Little Disturber" in "Hearts of the World," one of the strongest photoplays of the world war yet produced. Miss Gish is an artist through and through, and her genius as player, her delightful personality, her bouyant nature, her effervescent youth—all these contribute to make her screen efforts thoroughly enjoyable for all who come under her magic sway.

THE AUTHOR

THE author of "The Hope Chest," is Mark Lee Luther, a popular writer of the day. Mr. Luther's story was published serially in "The Woman's Home Companion" in February-March, 1918, and scored considerable success. Later, the story was issued in book form by Little, Brown & Company of Boston and it is meeting with a wide sale. While the picturization of the story necessitated some changes, these are not radical, so that the charm of the story attaches itself to screen version.

THE DIRECTOR

RECOGNIZED as a director of the highest merit, Elmer Clifton directed Miss Gish in "The Hope Chest." Mr. Clifton was identified for many years with David Belasco and Richard Bennett and he appeared in several of David W. Griffith's most successful picture productions. He is thoroughly conversant with the technique of screen direction as was evidenced by his splendid production of "Battling Jane" in which Miss

Gish made her first appearance as a Paramount star, and his direction of "The Hope Chest" doubtless will enhance his reputation for artistry.

THE SCENARIST

THE man who adapted "The Hope Chest" for the screen is W. M. Stearns, one of the ablest scenarists in the country. Mr. Stearns has done much brilliant work in his field, and his latest adaptation evidences no deterioration in the splendid quality of his work.

THE STORY

SHEILA MOORE, the daughter of a vaudeville actor who finds it difficult to earn a livelihood, determines to go upon the stage, but is told by the manager to whom she applies for an engagement that her work was the poorest he had seen in many years. Thus, without employment and little to eat, Sheila becomes a clerk in the fashionable Ballantyne chocolate shop where she meets Tom, the son of her employer. He becomes infatuated with Sheila and without realizing that she is marrying a mere boy, she finally becomes his wife. Her father, as well as the Ballantynes, are shocked at the news, and the young bridegroom is obliged by his father to go to work for a living. The bride becomes in effect a ward of Ballantyne Sr., and when a friend of her husband, who knows nothing of the marriage, makes violent love to her, she resents his course vigorously. She faints in his arms just as her husband appears on the scene, the result being a family quarrel which ends in Sheila quitting the Ballantyne home in anger. Tom then realizes that he has lost something and his chase of his vanished bride, the reconstruction of ideas on the part of some of the family and the repentance of certain sinners, concludes an interesting story.

THE SUPPORT

MISS GISH is splendidly supported in this photoplay. The leading male support is George Fawcett, the veteran player who portrays the role of the father of Sheila Moore, the part played by Miss Gish. Richard Barthelmess plays opposite to the star, while others in the cast are Sam de Grasse, Kate V. Toncray, Carol Dempster and Bertram Grassby, all players of the highest ability.

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CAST AND STORY OF "THE HOPE CHEST"

For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Dorothy Gish's New Photoplay
A PARAMOUNT PICTURE

Dorothy Gish, Charming Paramount Star, Has Delightful Role in Her New Photoplay, "The Hope Chest"

Story Deals With the Adventures of the Impulsive Daughter of a Vaudeville Actor Who After Many Trials finds Love and Happiness

SHEILA MOORE returned to the ninth floor flat she occupied with her father, a vaudeville actor, to find that the treasury was depleted, the cupboard bare and the only thing left for supper was dry bread and fish. The rings and the watch had been pawned and there was but one thing left—the hope chest Sheila's mother had left at her death. Sheila's father turned toward it now, and drew from it a shawl that was destined for Sheila when she should become a bride. Sheila sadly shook her head.

Momus and Fate conspired within the next few hours, and the aspirations of a young girl were given the treatment that many others have received. Sheila, confident that she was to become one of the stage's most shining lights, was told by the manager that her work was the poorest he had seen for years. Thus, with nothing to eat and no job, there came a time for decision, and this was prompted largely through the attractiveness of the costumes in a certain chocolate shop owned by Tom Ballantyne Sr. At any rate, Sheila became one of the young women clerks in the shop and there is where the love story begins.

Tom Ballantyne, Jr. left college with the idea that he knew enough. And as he walked through the aisle of his father's finest confectionery establishment

"THE HOPE CHEST"

The Cast

Sheila Moore.....Dorothy Gish
Lew Moore, Her Father

George Fawcett

Tom Ballantyne

Richard Barthelmess

Ballantyne Sr.....Sam de Grasse

Mrs. Ballantyne

Kate V. Toncray

Ethel Hoyt.....Carol Dempster

Stoughton Lounsbury

Bertram Grassby

he saw Sheila. So with the value of past experiences a guide, he opened an acquaintance. But it was a one-sided affair because Sheila told him to go about his business. And Tom Ballantyne Jr. was surprised.

The things we want are the things we are told we cannot have, so it is not to be wondered at that the attempted flirtation finally resulted in a violent love affair. And without realizing that she was marrying a boy, Sheila Moore became the bride of the son of a biggest candy dealer in the state.

Lew Moore, Sheila's father, better known in the 10-20-30 houses as Lew Pam, took the announcement as a staggering blow, and told her never to mention his name and not to let her new family know that she had ever

had any connection with the stage.

The newly built house of cards came crashing down when Sheila and her husband went to the Ballantyne home to tell the family. The family shrieked and hid their heads for there was a ward of the Ballantynes who had aspirations as far as Tom was concerned. The father indignantly settled the matter by putting Tom to work.

The ward played her cards with merciless accuracy. Mr. Ballantyne looked on with an air of half tolerance, and Lounsbury the friend of Tom Ballantyne, Jr. knowing nothing of the marriage, fell in love with Sheila whom he believed was the elder Ballantyne's ward. Homeless and among strangers, Sheila's first thought was of her father and of her promise to him. Hearing of his being in a neighboring town she visits him at night only to be reported to the Ballantyne family. To add to the complications, Lounsbury, the friend of Tom Jr., in a fit of youthful ardor, clasped her in his arms and kissed her, only to be discovered by Tom, who decided that his wife was not what he had judged her to be.

The day ended with Sheila telling the Ballantyne family what she thought of them jointly and separately and by her exit in high dudgeon, never, she informed them, to return. Tom's chase of his vanished bride, the reconstruction of ideas on the part of some of the family and the repentance of certain sinners form the conclusion of the story.



PRESS REVIEW OF "THE HOPE CHEST"

To be Sent to Newspapers Immediately After the First Display of
Dorothy Gish's New Photoplay

A PARAMOUNT PICTURE



Dorothy Gish Makes Deep Impression by her Capable Work in Her Latest Paramount Photoplay "The Hope Chest"

*Story is a Delightful One in Every Respect and Affords the Famous "Little Disturber"
One of the Most Charming Roles of Her Screen Career*

APPEARING in one of the most charming stories of her screen career, Dorothy Gish, the beautiful and sprightly Paramount star who won fame as "The Little Disturber" in David W. Griffiths' superb war picture, "Hearts of the World," made a deep impression by her artistic portrayal of the role of Sheila Moore in a splendid picturization of Mark Lee Luther's novel, "The Hope Chest," at the theatre yesterday.

This is in every respect a charming photoplay which was adapted for the screen by W. M. Stearns and directed by Elmer Clifton, who also directed Miss Gish in her first Paramount starring vehicle, "Battling Jane" which scored so signal a success all over the country. "The Hope Chest" is a fitting vehicle for the display of the delightful personality of Miss Gish, and her bouyant nature, her effervescent youth and above all, her artistry, are constantly in evidence.

The story of "The Hope Chest" deals with the fortunes of a vivacious girl whose father is a veteran vaudeville performer and who lives on the ninth floor of an apartment building. Their cupboard is bare and both turn sadly to the "hope chest" bequeathed to Sheila Moore by her mother at her death. All they find there is a shawl, designed for Sheila when she is to marry, but as they can't eat shawls, the fabric is regretfully returned to the chest.

When Sheila determines to go on the stage, she is informed by a theatrical manager that she is perhaps the worst actress in the world. So she becomes a clerk in a confectionary store where she meets Tom Ballantyne, the son of the owner. He makes love and the result is their secret mar-

riage, which is not forgiven by the parents of the young husband who had other more brilliant plans in store for him. The couple are separated and Tom is compelled to work for a livelihood.

A friend of the husband's, unaware of the marriage, forces his unwelcome attentions upon Sheila and he one night follows her to her room. She is struggling with him when her husband arrives and finds her in his friend's arms, for the sufficient reason unsuspected by the irate husband, that she has fainted. He upbraids her and refusing to listen to her explanations, hints that she is no better than she should be. Thereupon, Sheila denounces him and his parents and shakes the dust of the Ballantyne habitation off her feet.

What follows is best told by the picture itself. There are many complications and when Tom discovers the truth he engages in a wild chase to recover the bride he has lost. There is a satisfactory reconstruction of the ideas on the part of some of the family and repentance of certain sinners, but just how it all ends, the photoplay itself unfolds in a highly graphic manner. It

is all quite interesting and Sheila of course, comes out triumphant at the end.

The portrayal of the role of Sheila by Miss Gish was thoroughly delightful. George Fawcett, the veteran player, was artistic as the old vaudeville actor, while Richard Barthelmess, as the young husband, was all that the most exacting taste could demand. The support given by Sam de Grasse, Kate V. Toncray, Carol Dempster and Bertram Grassby, was adequate.

The photoplay is in every respect a charming production which may safely be recommended to all who love the best the cinema art provides.



MORE STRINGS FOR YOUR BOW

A Chat with Exhibitors

By
GORDON H. PLACE

Concerning

DOROTHY GISH IN "THE HOPE CHEST"

A Paramount Picture

A Word With You, Mr. Exhibitor!

CAN YOU describe Dorothy Gish? Can you put your analytical finger on the particular quality or qualities of her acting and stage presence that have won her more admirers in shorter time than perhaps any other artist before the camera?

It is that indescribable element of distinct personality that is making her one of the best drawing cards of the day. The people know Dorothy Gish, though she has come out in only two big plays.

Your people know her. About all you will have to do to get them into your house will be to remind them who she is.

Tell them that she was plucky little "Battling Jane" they learned to love in the Paramount picture of the same name. That she was that odd bit of humanity, "The Little Disturber" in "Hearts of the World."

Tell them that in "The Hope Chest" she will

gain a bigger hold on their affections than in either of those other pictures, because she has as great an opportunity, and an even finer vehicle in which to give expression to that quaint personality of hers.

Watch Progress-Advance. It will have a full page on "The Hope Chest" within a short time, giving you a number of novel exploitation ideas. The Rhymed Review will be seen in the same magazine, and the music suggestions will also be run in due time.

These will help you to put it across in a fine way.

Watch for these features.

Here's Your Tieup

Furniture stores will make a window showing of cedar chests.

Dry goods stores will furnish the linen.

You furnish the sign, and the other window decorations, going as far as the co-operating stores will permit.

What She's Done

As "The Little Disturber" in "Hearts of the World" she created a distinct personality.

As "Battling Jane" in the Paramount picture of the same name, she leaped to the forefront of popularity.

In Your Lobby

Use plenty of posters.

Remind your people that David Wark Griffith brought her out in "Hearts of the World" as "The Little Disturber."

Recall her splendid and captivating work in "Battling Jane."

Work These Into Your Reading Notices

WOULD'N'T it break your heart, if you were a girl, and thought you had to sell a treasured shawl from your hope chest? Sheila Moore suffered that pang with a grin. It wasn't a smile—there was too much pain in it—but the grin revealed the splendid spirit that could not be crushed.

If you were a salesgirl and the proprietor's son asked you to marry him would you do it? And if you did, and then were caught in the arms of his best friend, wouldn't you have a time of it explaining? Sheila Moore was in this quandary, but she was innocent and a victim of appearances.

What if you were married; and your husband's family didn't approve; and he had to go to work; and you were passed off as his father's ward; and his friend fell in love with you—wouldn't that give you something to think about? Sheila Moore had these troubles, but it was not all trouble that came out of her "Hope Chest."

cor-
graph
fused
It is
three

a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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STRAND THEATRE



Means matrimony, of course
—"The Hope Chest." But
don't think the marriage is
the end. Not when the hus-
band's family are rich snobs
and the girl a common wait-
ress! But she teaches them
some lessons in democracy
before she gets through.
Come and see her do it.

The New Art Film Company
presents

DOROTHY GISH in "THE HOPE CHEST"

A Paramount Picture

From the book by Mark Lee Luther
Adapted by M. M. Stearns
Directed by Elmer Clifton
Photographed by John Leezer

Also

Paramount-Burton Holmes Travel
Picture, "The Gorge of Pagsangan"
Paramount-Flagg Comedy,
"The Terrible, Awful, Dreadful West"
Latest News Weeklies

STRAND

Broadway at Main Street



"Too dazed to take it!"

Ice-cream sodas for two? Yes, but when the
rich young man saw the beautiful eyes of
the waitress who brought them, he hated to
take them out of her hands and so release her
for other customers. There they stood like a
couple of stuffed dummies. What did Cupid
do with them?

THE NEW ART FILM COMPANY
presents

Dorothy Gish in "THE HOPE CHEST"

A Paramount Picture

From the book by Mark Lee Luther
Adapted by M. M. Stearns
Directed by Elmer Clifton
Photographed by John Leezer

Also

Paramount-Burton Holmes Travel Picture
"The Gorge of Pagsangan"
Paramount-Flagg Comedy, "The Terrible, Awful, Dreadful West"
Latest News Weeklies

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER.

Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
h St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
r—"The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET.
Secret, with ELLA HALL,
ts "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 33d St.
r—"The Beast of Berlin"
THE NEWS COMEDY
VAUDEVILLE

IES 8TH AVE. AT 42D ST.
Continuous 1 to 11 P.
M in "ROUGH & READY."
ve., 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
RADY in "THE TRAP."
HE WOMAN IN THE WEB."

EST SIDE
St. to 86th St.

THE BROADWAY AND
THEATRE 77TH STREET
awa "Honor of His House,"
In "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
RDEN, "The Splendid Sinner"

EST SIDE
St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

IAN 16 Cathedral Parkway.
2 to 11 P. M.
IVET, in "Lest We Forget"
116th St. & 5th Ave.
SUBMARINE EYE."
THE WOMAN IN THE WEB."

REET & MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street.
ston Forbes-Robertson
asks and Faces."

EST 99th & Columbus Ave.
Cont. 11.30 to 11 P. M.
NETT in "THE KEY TO
BUSINESS." Toto Comedy.

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AT 162D STREET.
hillips in "The Ruky Road"

COMEDY 3754 3d Ave.
IAFERRO, "The Three of Us"
STORY COMEDY

Westchester Av. & 161st St.
DANCE TALMADGE
"THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENOE"

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ASCENT 168TH STREET
& BOSTON ROAD
AFLIN in "Chase Me, Charlie"
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
iscale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1295 Fulton Street.
Continuous 1 to 11 P.M.

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IN "MISERABLES"

MA, 718 Nostrand Ave.
DMAS, "Betty Takes a Hand"

RIVOLI

Monument Square



Listing her "hopes"!

WAKE up, little girl! You're only a waitress in his millionaire-father's restaurant. You know how to handle men, do you? Believe you can put it over his haughty family? All right. Go to it!

THE NEW ART FILM COMPANY
presents

Dorothy Gish

in
"THE HOPE CHEST"

A Paramount Picture

From the book by Mark Lee Luther
Directed by Elmer Clifton

Adapted by M. M. Stearns
Photographed by John Leezer

Also

Paramount-Burton Holmes Travel Picture

"The Gorge of Pagsangan"

Paramount-Flagg Comedy, "The Terrible, Awful, Dreadful West"

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4th Epls. "THE WOMAN IN"

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Card." 8th Epls. "The T"

NEW 14th ST. 14TH
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"TARZAN OF THE
The Wonder Film of

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Mack Sennett Comedy, "It Pa"

PALACE 133 E.
Pauline Frederick, Mrs. D
5th Epls. "The Woman"

SUNSHINE 141 E.
Edith Storey, "Treasur"

WACO 118 Riv
Elsie Ferguson, "The S"

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"Tarzan of the Apes," with
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"A SON OF DEMOCR"

ORPHEUM KITTY
in "THE PU
Tipw—MAE MARSH in "Field"

ROCKAWAY B

NEW THEATRE HAMMEL
ROCKAW
OLGA PETROVA in "T
WITHI

FAR ROCKA

COLUMB

MAE MARSH, "The Face"

Stuyvesant Heights

COLONIAL BROAD
ROCKA
BILIE BURKE in "Eve's"

DECATUR Broadwa
Cont. 1.3
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IMPERIAL THEA Halsey &
Cont. 1.3
Margery Wilson in "Flames"

Ridgewood Secti

UP AND DOWN
BROADWAY

In and Out
of the
F.L. Studio

ADVANCE PRESS STORIES

To be Sent to the Newspapers Prior to and During the Display of Dorothy Gish's New Photoplay "The Hope Chest"

A PARAMOUNT PICTURE

DOROTHY GISH'S "THE HOPE CHEST" SUPERB PICTURE

Story Brings to Light Many Big Problems for Young Married Folk

SUPPOSE you were just married. Suppose you were looked upon as one with high social standing, and you had promised to love honor and provide for one of your father's working girls, without his knowledge. Suppose your father found it out and forced you to separate from your wife. Suppose your cousin, who is in love with you, tells you that your wife has been seen at twelve o'clock at night saying goodbye to one of the most widely known rogues of the city. Suppose you later found your wife in his arms. What would you do?

These are the problems that confronted Tom Ballantyne, in "The Hope Chest," Dorothy Gish's second Paramount picture which will be shown at the theatre next

Their solution by Ballantyne, and the way Dorothy as the wife accepts the solution constitutes one of the most gripping moments of the play.

The girl was innocent. She had met the man by accident but her husband did not know that. The next night when she was found in this man's arms, had her husband been one moment sooner he would have seen her struggling with all her might to save herself from being kissed. And she was fainting when he found them.

Mark Lee Luther wrote the book, and Elmer Clifton directed the picture. The combination has produced an offering that will be called wonderful drama. It also has wonderful comedy in it.

This is the second picture in which Miss Gish is being starred by Paramount, the first having been "Battling Jane" a picture which won for itself the best press notices of any picture shown this season.

DOROTHY GISH IS DIFFERENT YET ALL ALIKE ADMIRE HER

Famous Paramount Star to be Seen Here in New Picture "The Hope Chest"

TO be different from any one else in the world and still to be liked by every one who knows you, is the desire of Dorothy Gish, who will be seen in a picturization of Mark Lee Luther's book, "The Hope Chest," at the theatre next

Miss Gish has created every part of importance she has ever played. She finds things to do that are original, funny, and highly entertaining. Her every action is something that has never been seen on any screen at any time, and she has a new way of doing everything that is done on the stage.

While at work in the studio she is a constant source of surprise to every one around her. If she is not "cutting up" with the director or playing tricks on some one she is sitting in some secluded corner figuring out the next move that will bring a round of laughter from the company or in many cases at her own expense.

Her director, Elmer Clifton, says he never knows what she is going to do next, and she very enthusiastically agrees with him and says she doesn't either. Her work on the screen is spontaneous, much of it entirely different from the way it was rehearsed, and every bit of it is natural.

In "The Hope Chest," Miss Gish has a delightful role, and her support is made up of picked players from the David W. Griffith studio. George Fawcett, the veteran actor, has an important part, while Richard Barthelmess plays opposite to the star.

NO THRILLS IN YOUNG LIFE OF DOROTHY GISH?

Was Attacked by U-Boats, In Air Raids, Under Hun Fire—Mere Trifles

DOROTHY GISH bemoans the fact that she never has any narrow escapes like so many other screen favorites, and is constantly calling attention to the adventures of other people. She feels that her life is lived in vain. All that has ever happened of much importance to her is her trip across the water to visit the war.

While on the voyage across, the steamship which by the way, was the same one on which General Pershing went to France, was missed by four torpedoes. On the way back the vessel was shot at three times by submarines. During her stay in England she was in five air raids. At Ham, France, the locality in which the company worked, she was constantly under Hun fire. But still Miss Gish does not feel that she has had any excitement.

In "The Hope Chest," the new picture in which she will appear at the theatre next, she has an accident at the opening of the picture, but then it is one we are told not to cry about. She spills the milk. It has lots to do with the story, too, which is a film version of the novel by Mark Lee Luther.

In this photoplay, Richard Barthelmess, long in the support of Marguerite Clark, appears as the juvenile lead opposite Miss Gish. This is Mr. Barthelmess' eighteenth picture in twenty-five months of screen existence. He has the part of Tom Ballantyne while Miss Gish has the part of Sheila. The picture was directed by Elmer Clifton and photographed by John Leezer.

FINE PLAYERS IN "THE HOPE CHEST"

Dorothy Gish Well Supported
In New Photoplay

DOROTHY GISH is splendidly supported in her latest Paramount picture, "The Hope Chest," which will be shown at the theatre next Manager who saw a private exhibition of the picture at the Paramount exchange states that the players appearing with Miss Gish are well worth going to see, even if there were no star as the main attraction.

"Sam de Grasse, George Fawcett, Kate V. Toncray, Bertram Grassby; these are alone sufficient to guarantee a quality production," says Manager "and in addition there is the ever winning little comedienne, Dorothy Gish, whose wonderful characterization of 'The Little Disturber' in David W. Griffith's great war drama 'Hearts of the World' made her famous.

"Then too, there is a new actress, one who has never before been seen in motion pictures. She is Carol Dempster, a student of Ruth Denis, and graduate of two schools of preparatory training for the stage. She portrays the role of the jealous ward, Ethel Hoyt. Miss Dempster is looked upon as a coming star in her own right. It is a charming picture.

Splendid Features

A GIRL'S devotion to the contents of a Hope Chest; the tender affection which is held in every heart for the things that Mother did; these are features of the picture in which Dorothy Gish makes her second Paramount appearance at the theatre this week. The story tells of what might occur to any young woman, but the situations are handled in such a manner that there is a constant suspense and wonderment as to what is to follow. The support is excellent.

"THE HOPE CHEST" MOST ATTRACTIVE

Said to Be Splendid Vehicle for
Dorothy Gish

I N the picturization of Mark Lee Luther's "The Hope Chest," Dorothy Gish carries the same personality and character that made her famous in "Hearts of the World." In many scenes she uses almost the same costume, and the disdainful tossing of her head; the chic and teasing expressions that once brought peals of laughter from the audience when she acted the "Little Disturber" part; the whole individuality of her biggest success are being used to make this picture the most attractive in which she has as yet appeared. It will be displayed at the theatre next

Director Elmer Clifton states that the picture is like nothing else ever done as to characterization, pathos, sympathy and laughter. George Fawcett, the veteran character actor, spent several weeks rehearsing and advising with Miss Gish as to the way in which certain scenes should be played.

Grassby's New Role

BERTRAM GRASSBY, a talented character actor both on the stage and in pictures, carries the part of the villain in Dorothy Gish's newest Paramount feature, "The Hope Chest," which is on view at the theatre this week. The story, by Mark Lee Luther, was changed slightly and one of the characters made to appear as a man who is none too good morally. Mr. Grassby says he is going to refuse to play many more of these parts as the public will soon begin to look for a crook the minute they see him on the screen.

"THE HOPE CHEST" SPLENDID CAST

Dorothy Gish Pleased With Her
Support in Photoplay

C ASTING a motion picture is the first move that calls for certain failure if badly done. And it is a difficult thing to get good actors to take small parts. Dorothy Gish was jubilant when the casting director at her studio convinced George Fawcett, the man who played the original part of "The Great John Ganton" on the stage, both in England and America, that the part of Lew Pain in "The Hope Chest" which will be shown at the theatre next was one which needed just such an actor as Fawcett if it was to be given the artistic treatment it deserved.

Mr. Fawcett was for many years a character actor on the stage, and of late, in the pictures. His agreement to play the part of the old vaudeville performer in "The Hope Chest," came only after careful study of the part which has many possibilities, but is short.

Others in the cast are Kate V. Toncray, Bertram Grassby, Richard Barthelmess and Sam de Grasse. Carol Dempster is the juvenile lady opposite Miss Gish.

Famous Actress

KATE V. TONCRAY, a famous character actress, splendidly supports Dorothy Gish in "The Hope Chest," her new Paramount picture which is on view at the theatre this week. Miss Toncray began her career on the stage, and her work in D. W. Griffith's pictures in the past few years has won her considerable fame. She has been in several Artcraft and Paramount pictures, and is playing a prominent part in both of Miss Gish's current pictures.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"THE HOPE CHEST"

A Paramount Picture

OBTAINABLE

AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheet
Rotogravure one-sheet

Photos

8 8x10-black-and-white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts

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FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

DEPARTMENT OF ADVERTISING AND PUBLICITY

FAMOUS PLAYERS—LASKY CORPORATION

487 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN
For the Exploitation of "The Hope Chest"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Miss Caruthers:

You know Sheila Moore -- you've met her somewhere. She bobs up now and then and you're always mighty glad to see her.

Sheila isn't a person -- she's a type. She's the last sort of girl whom you'd think unlucky, but unlucky she is!

But Sheila just grins, passes off her hard lunk with a quip -- and saws wood! That's why you like Sheila so well.

Sheila Moore -- an uncommon heroine is an uncommon photoplay -- is the character portrayed by DOROTHY GISH in "THE HOPE CHEST."

She's an actress and -- loses her job! She marries a millionaire and -- loses her husband! And she wears a smile!

The merry little soul who played "The Little Disturber" in "Hearts of the World" and the title role in "Battling Jane," brings to the part of Sheila the same reckless abandon that characterized those famous parts.

You will like this picture -- we are sure of that. Won't you come down to see it?

It's here all week, beginning Monday.

Yours very sincerely,

.....
Manager.

MAIL CAMPAIGN

For the Exploitation of "The Hope Chest"

Mail at least one of these Post-Cards to your Patrons.

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Sheila Moore married a millionaire and--
lost her husband! Sheila never found a horse-
shoe in all her life!

Sheila is Dorothy Gish in a Paramount
Picture called "The Hope Chest."

Sheila Moore possesses the same spirit
that she displayed as "The Little Disturber" in
"Hearts of the World." All week.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

You've met Sheila Moore--the girl who
simply grins at hard luck. You're always
glad to see her again.

You liked Dorothy Gish as "Battling Jane."
You'll like her just as much in "The Hope Chest,"
her latest Paramount Picture. All week.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

Sheila Moore had all kinds of hard luck.
But Sheila was blessed with the gift of a grin.

Sheila Moore--Dorothy Gish in "The Hope
Chest"--exhibits that same spirit of reckless
good humor that made you laugh with her in
"Battling Jane." You can see "The Hope Chest,"--
A Paramount Picture--any day this week.

Yours sincerely,

Manager _____

ADVERTISING POSTERS FOR "THE HOPE CHEST"



One Sheet



One Sheet



Three Sheet



Three Sheet



Six Sheet

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOODBYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
MARY PICKFORD "CAPT. KIDD, JR."
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOLING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain (And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





How To Advertise
BRYANT WASHBURN

in

"The Way of a Man With a Maid"

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

Bryant Washburn in "The Way of a Man With a Maid"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Facts Regarding Bryant Washburn's Second Paramount Photoplay "The Way of a Man With a Maid"

BRYANT WASHBURN, THE STAR

WHEN one has youth, good looks and talents, it is no wonder that popularity and success should come to the possessor of these most desirable qualities. This is especially true of those identified with the silent drama, but of the many there are few indeed in motion pictures to whom has come fame, and that popularity without which there can be no success. Bryant Washburn belongs to the latter category. Mr. Washburn's artistic work in "The Gypsy Trail," his first Paramount starring vehicle, established him as a screen favorite of no insignificant proportions, and it is safe to predict that his second photoplay, "The Way of a Man With a Maid" in which he portrays the role of a clerk who has a hard time of it trying to live the life of a raconteur on a salary of \$21 a week, will vastly accentuate his popularity with Paramount audiences. Mr. Washburn is a man of imposing physique, he is handsome and he has talents of a high order. Gifted with these prerequisites, it is to be assumed that he will rise to great heights in the profession his artistry now adorns.

THE AUTHOR

IDA M. EVANS, author of "The Way of a Man With a Maid," is a widely known writer who lives in Chicago. Several years ago she was engaged in the notions and millinery business in that city and later she wrote stories about the clerks and stenographers that she knew so well. Her story, which has now been picturized by Paramount for Mr. Washburn's second starring vehicle, was published in the "Saturday Evening Post" and it scored an enormous success.

THE DIRECTOR

DONALD CRISP directed Mr. Washburn in "The Way of a Man With a Maid," and this is equivalent to saying that the work was well done, for Mr. Crisp is widely known as one of the most artistic directors in the silent drama. He directed Julien Eltinge in a series of fine pictures, and many of Wallace Reid's successful photoplays, not to speak of "The Goat," Fred Stone's famous picture. His pictures are filled with pep and the irrepressible spirit of youth.

THE SCENARIST

KNOWN as a prolific and skillful writer for the screen, Edith Kennedy made the picture version of "The Way of a Man With a Maid." Miss Kennedy has to her credit "The Cruise of the Make Believes," Lila Lee's first starring vehicle, "Mirandy Smiles," starring Vivian Martin and other Paramount successes. Miss Kennedy's work is characterized by skill of treatment, delicacy and flawless continuity.

THE STORY

THE story of "The Way of a Man With a Maid" deals with Arthur McArney, a notions clerk who has a hard time of it living the life of a man about town on a salary of \$21 a week. He meets Elsa Owenson, a pretty stenographer and, of course, loves her. His rival is Sankey, a wealthy broker, whose prodigality makes McArney look like a piker in Elsa's eyes. He has trouble in keeping up his end of the contest for Elsa's hand, and his taxi and restaurant bills appear staggering to him and even to his pet kitten for which he traded a ukelele. He makes an appointment with Elsa but is obliged to break it when he is called upon by Hallet, his office manager, to work late at night. When Sankey refers contemptuously to him as a "three dollar a week clerk with run down heels," he mortgages his

salary for weeks and invests \$200 in fashionable clothing. The first time he puts them on when he has an engagement to escort Elsa to a Hallowe'en party, he is required to work late at the office, but reward comes to him in the form of a promotion with a salary of \$4,000 a year. Thus he goes to the party, tells Sankey his tie is crooked, takes Elsa from him, escorts her home in a taxi and she volubly protests when he cheerfully pays \$10 for their ride, on the ground that it might buy them a piece of furniture for their home. But with a new job with increased salary and a beautiful bride in prospect, why worry about trifles?

THE SUPPORT

MR. WASHBURN'S support in this photoplay is excellent. Wanda Hawley, who supported him in "The Gypsy Trail" again is his leading woman in this picture. Other excellent players in the cast include Fred Goodwin, Clarence Geldart, Jay Driggs, Bessie Epton, Billy Elmer and Les Neill.

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SPECIAL FEATURE STORY

For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Stories on Bryant Washburn or on "The Way of a Man with a Maid."

A Paramount Picture.

Bryant Washburn, Paramount Star, Says He Likes to Mix Up His Characters and Then Forget Self as he Plays

Popular Screen Star Has Splendid Role in His Second Starring Vehicle "The Way of a Man With a Maid" Soon to be Shown in this City.

BRYANT WASHBURN is a film star who does not like to play the same type of hero time after time. "I like to mix my characters up," he said recently in an interview. "It's the only way for an actor to do if he would keep his work fresh and interesting. To go on doing the same sort of role means the ruination of an actor's art in time. I try to sink myself into every role I play, so that I become the man I interpret on the screen. For the time being Bryant Washburn ceases to exist—it is the man I'm playing who lives."

Washburn's work in Cecil B. de Mille's Arctcraft Picture, "Till I Come Back to You" stamped him as a dramatic actor of skill and intelligence. Then came "The Gypsy Trail," his first Paramount Picture, and in that he interpreted a character of an entirely different sort, a quiet young man who longs to be a hero. Now comes his second Paramount, "The Way of a Man With a Maid," which will be shown at the theatre next, and once more he gives a characterization of distinct individuality.

With each picture Washburn's success grows and the reason for it is easy to find. He is intelligent, and he is always studying to improve his work. To see him play Arthur McArney in "The Way of a Man With a Maid" is to see a performance that for freshness and originality stand out with the best that the screen has to offer to-day.

The contract recently made by the Famous Players-Lasky Corporation with Mr. Washburn adds another notable name to the long list of Paramount and Arctcraft stars which was further lengthened a few months ago by the addition of Fred Stone, John Barrymore, Ethel Clayton, Shirley Mason, Dorothy Gish and Lila Lee. Under the terms of the contract, Mr. Washburn will make eight Paramount pictures during the coming year, of which "The Gypsy Trail" was the first and "The Way of a Man With a Maid," the second.

"Mr. Washburn's engagement," said Mr. Lasky, "is one of the most satisfactory, not only to the Famous Players-Lasky Corporation but to the public, of all the recent additions to our forces. There is a scarcity of light comedy stars on the screen—artists of the type represented by Douglas Fairbanks and George M. Cohan, or combining their characteristics to a certain degree—and as such Mr. Washburn is prominent among the limited few who may be said to possess real merit.

"Like Mr. Fairbanks and Mr. Cohan he laid the foundation for his later success on the speaking stage. It was in 1907 that he began his stage career, appearing in several successes with George Fawcett, and it is an interesting coincidence that this announcement of his engagement should come on the heels of the appearance of Mr. Fawcett in a prominent role in D.

W: Griffith's Arctcraft presentation of 'The Great Love,' which has proved a nation-wide success. Later he appeared as a star in his own right in 'The Fighter.'"

Mr. Washburn's motion picture career started in 1911 with Essanay, for which company he made many comedies of uniform excellence including "Skinner Bubble," "Skinner's Baby," "Promised Land," "The Golden Idiot," "The Fibbers," etc., and "The Girl God Made for Jones," "Skinner's Dress Suit" and others. His more recent appearances have been as a Pathe star.

Mr. Washburn's strongest qualification in addition to his undoubted talent and good looks, is his personality. He is one of the most likeable men, on or off the screen, that one could find in a month's travel. And he puts this across so effectively that his audiences never fail to "get it." His forte is light comedy, with a touch of pathos, though he has played deep-dyed villains and can do robust leads as well.

There is no question but what under the present auspices, Bryant Washburn will develop even greater qualities as an actor, for he is young enough to grow and has the capacity for such growth. Furthermore, he is a man of exemplary habits, a lover of home life, and a student. Put these things together and it is evident that the screen is decidedly the gainer by his presence in the galaxy of film luminaries.

Cast and Story "The Way of a Man With a Maid"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Bryant Washburn's New Photoplay.

A Paramount Picture.

"The Way of a Man With a Maid" a Delightful Paramount Photoplay for Popular Bryant Washburn

Story Deals With The Trials of a Notions Clerk Who Seeks in Vain to Live the Life of a Raconteur at \$21 a Week But Who Wins Out in the End.

ARTHUR McARNEY, a shipping clerk at \$21 per week, is discontented with his lot, but he reminds himself that many another young chap is getting along nicely with \$10 or \$12 a week, and is happy. He is laid off occasionally during dull times but he doesn't mind that much, for it enables him to see the ball games.

One night, at the Purple Gondola restaurant, whither he had been invited by his friend Bick Olson, of the Continental Notion Company, where Arthur hopes some day to be employed, he meets Elsa Owenson, a beautiful stenographer and instantly falls in love with her. Among her admirers is Sankey, a fat wealthy broker. Sankey pays his devoirs to Elsa who views him with greater tolerance than Arthur cares for. Arthur takes Elsa home in a taxi and to meet a bill of \$10.20, he gives up his last four dollars and his watch to the chauffeur who accepts both with the remark that "there's one born every minute."

Arthur borrows money from Bick to keep him going through the week, and the latter incidentally advises him that Elsa is a pretty good girl for a man with \$21 per "to pass up." Arthur cannot appreciate this advice, and when, the next day, he is laid off and threatens to quit for good, Hallett, his manager treats him coldly. Instead of redeeming his watch from the chauffeur on pay day, Arthur buys flowers for Elsa. He intended buying \$3 bunches, but when Sankey buys \$10 ones, he gets extravagant and buys one at that price too. Then he gets to Elsa's side first and when Sankey comes

"THE WAY OF A MAN WITH A MAID"

The Cast

Arthur McArney, a Shipping Clerk ... Bryant Washburn
Elsa Owenson, a Stenographer Wanda Hawley
Bick Olsen, Arthur's Friend Fred Goodwins
Hallett, an Office Manager Clarence Geldart
Sankey, a Broker Jay Dwiggin
Gladys Bessie Eyton
Bill Billy Elmer
Elsa's Father James Neill

with his bouquet, Arthur is gratified to discover that Sankey's flowers are turned down while his are retained. Arthur is obliged to work at the office evenings and this disgusts him so that when Bick intimates that he may get him a good job with the Continental, he is half inclined to accept. He is offered an increase of salary by Bick, and when Arthur mentions this offer to Hallett, the latter meets it with an offer to increase Arthur's pay to \$30 a week. Arthur is elated at his good fortune for now he will be able to have far better times with Elsa.

But Hallett insists that Arthur shall work over time and put more "pep" into his work. He trades a ukelele for a kitten and makes the animal his pet. About every tenth day he meets Elsa at the restaurant and, to prevent her from meeting Sankey, he invites her to a Halloween party, even though it will cost him \$25. Sankey is infuriated

at Elsa's preference for a "three dollar a week clerk with run down heels" and he narrowly escapes having his nose punched in public. As he dances with Elsa he sees his run down heels in a mirror and he pledges his wages for weeks to come to raise \$200 which he invests in clothes and shoes.

On the night of the Halloween party, Arthur is arrayed in his best and is about to meet Elsa when he receives a message from the office to work that evening. It is a severe trial, but he responds. Later Hallett informs him that his course has been satisfactory and that he has been made manager of the Branch office at \$4,000 a year. Arthur rushes to the Purple Gondola, carrying his kitten in a basket and which he leaves with Bill, the chauffeur. He sees Elsa with Sankey, and placing his face close to that of the broker he growls at him significantly whereupon Sankey retreats, in fright. Arthur gives Elsa his arm, tells Sankey his tie is on crooked and marches out with Elsa to the taxi.

As the taxi speeds on, Arthur tells Elsa of his great love for her. She responds that he had paid so little attention to her that she feared he would not love her as abundantly as she loves him. The kitten meows at this and is rescued. When they reach home, Elsa is indignant that a charge of \$10 should be made, but which Arthur pays without a murmur. Why should he, when he has four thousand per and a beautiful wife like Elsa in prospect? Bill is right when he remarks wisely to the stars as Elsa and Arthur trip away arm in arm, that "that girl's going to marry that fellow."

PRESS REVIEWS

To Be Sent to the Newspapers Immediately After the First Display of
Bryant Washburn's New Photoplay "The Way of a Man with a Maid."

A Paramount Picture.

Bryant Washburn Has Delightful Role in His New Paramount Picture, "The Way of a Man With a Maid"

IT is difficult to place "The Way of a Man With a Maid," the new Paramount Picture starring Bryant Washburn, which opened at the theatre yesterday, for somehow it doesn't fit into any class. It is too individual to be classified, for it has comedy and pathos, and once or twice it almost verges on tragedy. But it is entirely human, its characters are never puppets, but always living, breathing people that we can understand and sympathize with. In that lies its charm, for instead of giving us a complicated, highly dramatic plot the author has taken a group of people, shown us their faults and foibles, as well as their virtues, and the result is not only entertainment but also a very high quality of art.

It is the opinion of those who saw the picture that the screen needs more photoplays like "The Way of a Man With a Maid." In these highly wrought times, when the efforts of motion picture writers to get "punch" into their dramas often results in a rather strained effect, it is refreshing to find anything as unpretentious and refreshing as this picture. The interpretation of the story is of the

highest order, too, acting and directing being combined skillfully in a way to get the most from the story.

Bryant Washburn gives us one of his best screen portraits in the character of McArney, the \$21 dollar a week Chicago clerk, who falls in love with a pretty little stenographer with extravagant taste. He shows us how McArney, who is an average young man, is spurred on to advance himself in his work by his deep love for the girl. He works overtime to get money to spend on her, confronts his employer and demands a raise; and gradually, as he gets more money and new clothes he acquires self confidence and a feeling of distinction.

And finally, when he is in a position where he can propose to the girl and she accept him, a new twist is given to the story. The girl's extravagance disappears as if by magic when she finds that she is going to marry the young man. She is suddenly shocked by a \$10 taxi bill. What, pay \$10 for a taxi ride—how extravagant! Aren't there street cars? She turns to him. "Why," she says "ten dollars would buy a—a piece of fur-

niture for our house."

And McArney is suddenly delighted, while the taxi driver looks at the stars and remarks wisely, "That girl's goin' to marry that feller."

There is an individuality about Bryant Washburn's acting that is making him one of the most popular young men of the screen and in "The Way of a Man With a Maid" he is at his best. Wanda Hawley appears as Elsa Owenson, the stenographer-heroine, and once more this beautiful little actress gives an unmistakably clever performance.

Fred Goodwins, whose work in Paramount and Artcraft Pictures has received favorable mention, plays Bick Allen, the chum of McArney, in a satisfactory way and Clarence Geldart, Bessie Eyton, Jay Dwiggin, Billy Elmer and James Neill all do excellent acting in their respective parts. Donald Crisp directed the picture and proved once more that he is one of the cleverest of the younger directors, while Henry Kotani has given the picture excellent photography. The scenario was by Edith Kennedy from a story by Ida M. Evans, which appeared in the "Saturday Evening Post."

Bryant Washburn's Picture, "The Way of a Man With a Maid" Big Hit.

BRYANT WASHBURN'S second starring vehicle, "The Way of a Man With a Maid," attracted an immense audience to the theatre where it was presented for the first time in this city yesterday. It is needless to say that all who saw Mr. Washburn in "The Gypsy Trail," his first Paramount picture, were delighted by his whimsical characterization of a clerk working for a small salary, in this charming narrative by Ida M. Evans.

The story of "The Way of a Man With a Maid" deals with Ar-

thur McArney, a notions clerk who has a hard time of it living the life of a man about town on a salary of \$21 a week. He meets Elsa Owenson, a pretty stenographer and of course, loves her. His rival is Sankey, a wealthy broker, whose prodigality makes McArney look like a piker in Elsa's eyes.

He has trouble in keeping up his end of the contest for Elsa's hand, and his taxi and restaurant bills appear staggering to him and even to his pet kitten for which he traded a ukelele. He makes an appoint-

ment with Elsa, but is obliged to break it when he is called upon by Hallett, his office manager, to work late at night.

When Sankey refers contemptuously to him as a "three dollar a week clerk with run down heels," he mortgages his salary for weeks and invests \$200 in fashionable clothing. The first time he puts them on when he has an engagement to escort Elsa to a Halloween party, he is required to work late at the office, but reward comes to

Continued—On Page 15

Advertising Cuts And Mats

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a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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STRAND

Broadway at Main Street

Jesse L. Lasky
presents

BRYANT WASHBURN

IN
"The Way of a Man with a Maid"

A Paramount Picture

By Ida M. Evans Scenario by Edith M. Kennedy
Directed by Donald Crisp



Why did the man bring a cat along?
No, it is *not* a joke: Honestly, you never
could guess the real reason. So—why not
come and see the picture? It's a dandy!

Also

Paramount-Burton Holmes Travel-Picture, "The Hades of Hokkaido"
Paramount-Arbuckle Comedy, "The Cook"

STRAND THEATRE



Suppose you drew
down just twenty-one
bucks *per week*!
And every night you
took your sweetheart
out, you *had* to blow
the whole twenty-
one! *What* would
you do about it?

Jesse L. Lasky
presents

Bryant Washburn

IN
*"THE WAY OF A MAN
WITH A MAID"*

A Paramount Picture

By Ida M. Evans
Scenario by Edith M. Kennedy
Directed by Donald Crisp

Also—

Paramount-Burton Holmes
Travel-Picture
"The Hades of Hokkaido"
Paramount-Arbuckle Comedy
"The Cook"

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

Advertising Cuts And Mats

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE

h-St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
er—"The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET.
Secret "with FILA HALL.
his "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 23d St.
er—"The Beast of Berlin"

ATHE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
Continuous 1 to 11 P.M.
in "ROUGH & READY."
Eve., 11c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
BRADY in "THE TRAP."
THE WOMAN IN THE WEB."

WEST SIDE

St. to 86th St.

THE BROADWAY AND
THEATRE 77TH STREET

kawa, "Honor of His House."
in "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
RDEN, "The Splendid Sinner"

WEST SIDE

St. to 125th St.

BROADWAY AT 89TH ST.

SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

IAN 16 Cathedral Parkway
9. to 11 P.M.

VET, in "Lost We Forget"
116th St. & 5th Ave.
SUBMARINE EYE."
THE WOMAN IN THE WEB."

REET & MANHATTAN AVE.

CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

INGSIDE 8th Avenue at
116th Street.
aston Forbes-Robertson
asks and Faces."

EST 39th & Columbus Ave.
Cont. 11.20 to 11 P.M.
NETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
Phillips in "The Risky Road"

COMEDY 3754 3d Ave.
LIAFERRO, "The Three of Us"
COMEDY

Westchester Av. & 161st St.
DANCE TALMADGE
"THE STUDIO GIRL"
TH CLIFFORD
E QUILT OF SILENCE"

THEATRE, 4048 Third Av.
iscalc in "Madame Who?"

ASCEND 168TH STREET
& BOSTON ROAD

APLIN in "Chase Me, Charlie"
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
iscalc in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1295 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS, "Betty Takes a Hand"

RIVOLI

Monument Square

Jesse L. Lasky
presents

BRYANT WASHBURN

IN
"The Way of a Man with a Maid"

A Paramount Picture

By Ira M. Evans

Scenario by Edith M. Kennedy

Directed by Donald Crisp



"Girls! Girls! Will you never learn?"

Of course, you don't think the man's just trying to be nice to the girl. You know his kind! But don't worry. She can play the game, too!

Don't miss this lifelike picture of the modern city.

Also

Paramount-Burton Holmes Travel-Picture
"The Hades of Hokkaido"

Paramount-Arbuckle Comedy, "The Cook"

UP AND DOWN
BROADWAY

In and Out
of the

BELOW 14TH

NEW STAND EAST BR
& MARK
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"His Old-Fashioned Dad" & Alice

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FRANK KEENAN in "LOAF
4th Epis. "THE WOMAN IN

ST. MARKS 133 Sec
CARLYLE BLACKWELL in
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"Tarzan of the Apes" with
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COLUMB

MAE MARSH, "The Face

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BILIE BURKE in "Eve's

DECATUR Broadwa
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"The Kaiser—The Beast

HALSEY THEATRE Hal
Cont.
Henry D. Walthall in "Humdr
USUAL VAUDEVILLE

IMPERIAL THEA. Halsey &
Cont. 1.3
Margery Wilson in "Flames

Ridgewood Secti

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of
"The Way of a Man with a Maid," Starring Bryant Washburn.

A Paramount Picture.

BRYANT WASHBURN'S NEW PHOTOPLAY IS CHARMING COMEDY

"The Way of a Man With a Maid" Is a Delightful Human Interest Story

THAT versatile young screen star, Bryant Washburn, has a human interest comedy in "The Way of a Man With a Maid," and the story originally appeared in "The Saturday Evening Post," where Bryant himself read it and set about securing screen rights. It is a Paramount picture and will be shown at the theatre next

It introduces Arthur McArney, a \$21 dollar a week clerk, as the chief figure, and shows his romance with Elsa Owenson, an extravagant, blonde little stenographer. Arthur McArney is shown as a very ordinary young man, satisfied with his weekly wage until the expensive Elsa comes into his life. Then he has to hustle to corral enough money to show her a good time and from this situation the story develops to a charming and unexpected ending.

Bryant Washburn is said to be at his best as the young clerk. Wanda Hawley plays Elsa Owenson and Fred Goodwins, who has done excellent work in recent Paramount Pictures, appears as Bick Olsen, McArney's chum. Others who play important roles are Bes-sie Eyton, Clarence Geldart, Jay Dwig-gins, Billy Elmer and James Neill.

Donald Crisp, who directed the picture has shown on numerous occasions that he is one of the cleverest of film bosses when it comes to getting human touches out of comedies, and he is reported to have done an excellent piece of work in directing "The Way of a Man With a Maid." Charles Schoenbaum was the cameraman. The scenario was written by Edith Kennedy from the short story by Ida M. Evans. Frank Richardson assisted Mr. Crisp with the direction.

REMEMBER FUNNY FRED GOODWINS IN PICKFORD PICTURE?

He Supports Bryant Washburn in "The Way of a Man With a Maid"

DO you remember the funny young man-about-town who appeared with Norman Kerry in support of Mary Pickford in "Amarily of Clothes-line Alley"? That was Fred Goodwins. Goodwins is an Englishman and he has brought a new type of comedy to the screen. His excellent work with Douglas Fairbanks in "Mr. Fixit" will also be remembered.

Now, in "The Way of a Man With a Maid," the new Paramount Picture in which Bryant Washburn is starred, which will be shown at the theatre next Mr. Goodwins again comes into his own with a charmingly conceived screen portrait of one Bick Olsen, a clerk, and the friend of Arthur McArney, played by Bryant Washburn.

Bick was one of these get-there boys, one of those "DO-it-Now" fellows, and he instilled something of his pep into McArney. With Wanda Hawley, and the other members of a splendid company, Mr. Goodwins gives Washburn splendid support in this new Paramount Picture.

Talented Scenarist

EDITH KENNEDY, who made the screen version of "The Way of the Man With a Maid," the new Paramount Picture in which Bryant Washburn is starring, at the theatre this week is a prolific and skillful screen writer. She has to her credit, "The Cruise of the Make Believes," Lila Lee's first starring vehicle, "Mirandy Smiles" and "Jane Goes a Wooing," two Paramount Pictures starring Vivian Martin, and numerous other Paramount successes.

LOVE CHUCKLES AT SKIMPY PURSE IN THESE RAPID DAYS

This Is Proved by Bryant Washburn in "The Way of a Man With a Maid"

IT all started at the Purple Gonda restaurant where Arthur McArney had gone at the invitation of his friend, Bick Olsen. Both boys were clerks, and at the restaurant they met Elsa Owenson, a pretty, pert stenographer. At the meeting McArney fell in love with her, but as his salary was small he had to prod himself along to think of ways of getting enough money together to take the extravagant Elsa out to dinners and dances.

The effect this has on him is to stimulate his ambition and make him forge ahead in his work, while as for Elsa, the moment that McArney asks her to marry him all her extravagance disappears as if by magic, for the man she is going to marry must save money.

This story makes a delightful screen vehicle for Bryant Washburn in "The Way of a Man With a Maid," his second Paramount Picture, which will be shown at the theatre next and Wanda Hawley gives a charming impersonation of the little stenographer. Jay Dwig-gins, Billy Elmer, James Neill, also are in the cast. You know them all if you're a film fan, for their work is famous in Paramount and Arcraft Pictures, as three of the cleverest character actors before the public. Billy Elmer has done excellent work in Paramount pictures starring Vivan Martin, Charles Ray and Enid Bennett. In "The Way of a Man With a Maid," Elmer appears as a hard boiled taxi driver. Dwig-gins is a stodgy little broker, who is in love with a pretty young girl and James Neill is an irate father. A wonderful combination of character talent.

WANDA HAWLEY IS CHARMING PLAYER

Supports Mr. Washburn in "The Way of a Man With a Maid"

ADMIRERS of Wanda Hawley—and they are legion—will be delighted to know that this beautiful little golden haired actress appears opposite Bryant Washburn in his new picture "The Way of a Man With a Maid" and in it Miss Hawley gives a delightful characterization of a pretty and spend-thrift little stenographer, who promptly reforms when she learns that the young man who is spending large sums of money on her is going to marry her. As soon as that happens her point of view changes and she remonstrates with him for spending ten dollars for a taxi ride.

"Just think," she says, "that ten dollars would buy a—a piece of furniture for our house."

"The Way of a Man With a Maid" is a delightful story, refreshingly original and human, and Wanda Hawley and Bryant Washburn, who plays a young notions clerk, and who is in love with the stenographer-heroine, do some excellent acting. Miss Hawley appeared as leading woman for Bryant Washburn in his first Paramount Picture. "The Gypsy Trail" and she will be remembered for her splendid acting in Cecil B. de Mille's Artcraft Picture, "We Can't Have Everything."

Bessie Eyton, who plays an important part in "The Way of a Man With a Maid" which will be shown at the theatre next, is an actress who has been a star in her own right and whose acting always places her among the most skillful players on the screen.

DONALD CRISP IS FAMOUS DIRECTOR

Did Fine Work in "The Way of a Man With a Maid"

DONALD CRISP is one of the most versatile and artistic directors in the country. It was he who directed Julian Eltinge in a series of successful pictures. Later, he directed Wallace Reid in "Believe Me, Xantippe," "Less Than Kin," "The Firefly of France." Then Fred Stone, the highest salaried musical comedy star in the country came west to take a flier in Paramount pictures and Crisp tightened his belt, rolled up his sleeves and bossed the famous comedian in "The Goat."

After finishing those pictures Crisp went on a well deserved vacation and then he went back with his oldtime pep and skill to direct Bryant Washburn in that buoyant young star's second Paramount Picture, "The Way of a Man With a Maid." In this picture which will be shown at the theatre next, both Crisp and Washburn are at their best. They are both young men, and "The Way of a Man With a Maid" is a young man's story, true to life and decidedly individual, with all the spirit of confident, independent youth expressed throughout.

Delightful Photoplay

BRYANT WASHBURN's second Paramount photoplay, "The Way of a Man With a Maid," which is being displayed at the theatre this week, is in every respect a delightful photoplay. It is a picturization of Ida M. Evans' famous story which appeared in the "Saturday Evening Post" and its various situations are highly enjoyable. Beautiful Wanda Hawley is Mr. Washburn's leading woman in this production.

"THAT'S THE STORY!" QUOTH MR. WASHBURN

That's Why "The Way of a Man With a Maid" Was Written

SOMETIME ago Bryant Washburn read a splendid story in the "Saturday Evening Post," and it impressed him greatly.

"There's a story I want to do on the screen," said Bryant enthusiastically. "I can just see that character, Arthur McArney, the \$21 a week clerk. I want to play him."

The result was that the Famous Players-Lasky Corporation bought the picture rights from Ida M. Evans, the author, and under the title of "The Way of a Man With a Maid" the story will be seen as Washburn's next Paramount starring vehicle, at the theatre next

Ida M. Evans, the author, is a widely known writer who lives in Chicago. Several years ago she was engaged in the notions and millinery business in that city, and she was starting to write stories about the clerks and stenographers that she knew so well. The stories were unusual in plot and development, but more than that, they became popular with a large number of readers.

Ida M. Evans has been compared to O. Henry in her original, fresh way of handling story material. But really she has created stories that are distinctively her own and "The Way of a Man With a Maid" is one of her best.

A Great Picture

THE popular verdict here is that "The Way of a Man With a Maid," Bryant Washburn's second Paramount starring vehicle which is on view at the theatre this week, is that it is a great picture. It is a splendid comedy and teaches some valuable lessons to young folk of this extravagant age.

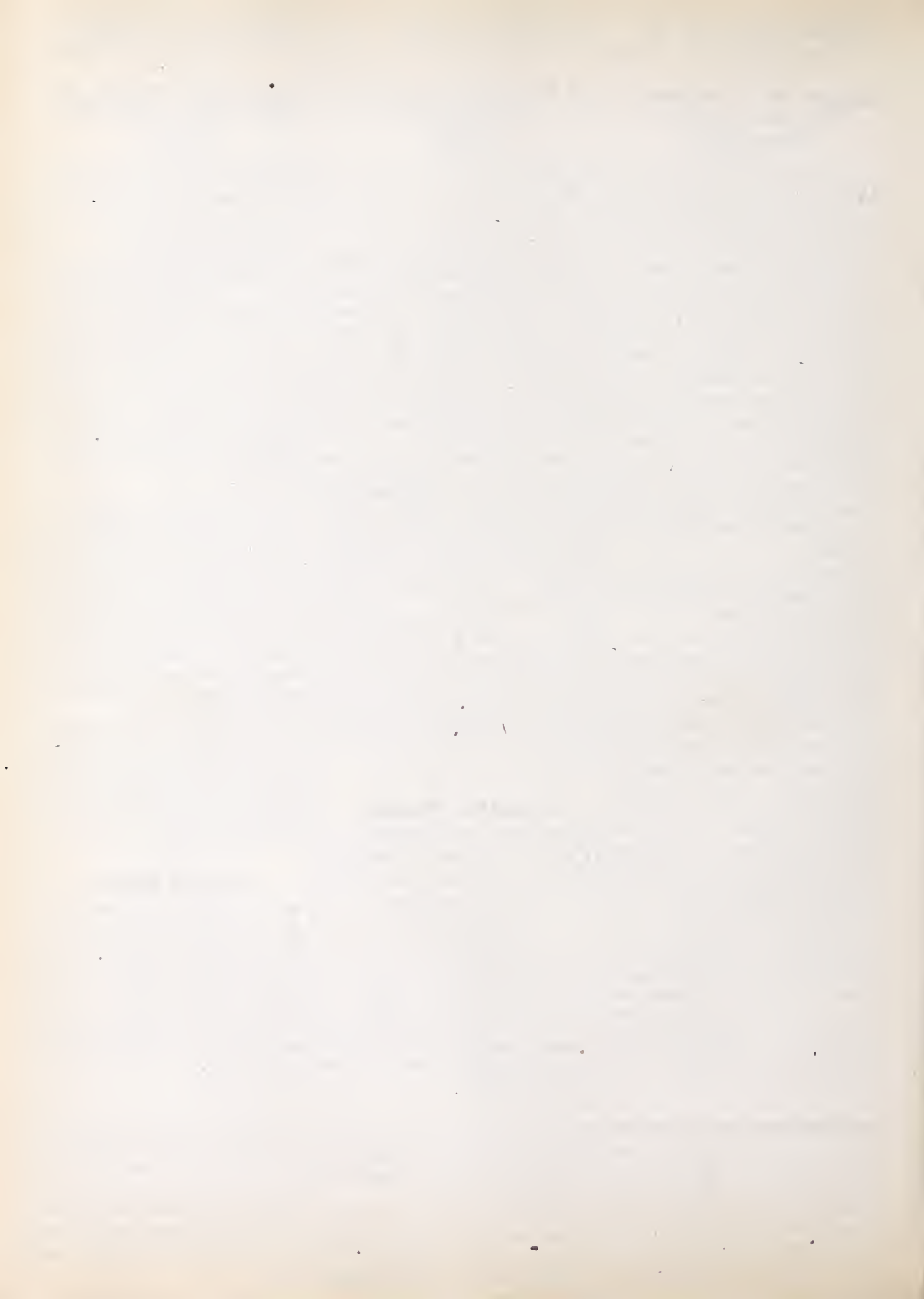
PRESS REVIEW—Continued From Page 7

him in the form of a promotion with a salary of \$4,000 a year. Thus he goes to the party, tells Sankey his tie is crooked, takes Elsa from him, escorts her home in a taxi and she volubly protests when he cheerfully pays \$10 for their ride, on the ground that it

might buy them a piece of furniture for their home. But with a new job with increased salary and a beautiful bride in prospect, why worry about trifles?

The support of Mr. Washburn in this photoplay was in every way excellent. Wanda Hawley was the leading woman and she portrayed

the role of a pretty stenographer with expensive tastes, with rare artistry. Fred Goodwins, who is now in an English training camp, was excellent, while fine work was done by Clarence Geldart, Bessie Eyton, Jay Dwiggins, Billy Elmer and others.



EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"THE WAY OF A MAN WITH A MAID"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three Sheets
One Six-Sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Way of a Man With a Maid"

Paramount Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Madam:

We are more than pleased to inform you that Bryant Washburn, one of the most popular and talented screen players in the country, will be seen in his second Paramount starring vehicle, "The Way of a Man with a Maid," at our theatre next

This photoplay is a picturization of Ida M. Evans' superb story, which was published in the Saturday Evening Post some months ago and deals with a young clerk who has a hard time trying to get along with his salary of \$21 a week and compete with a millionaire rival in the love of a pretty stenographer. How he wins out in the end is charmingly told.

There is much wholesome comedy in this entertaining picture. Mr. Washburn is supported by beautiful Wanda Hawley and other excellent screen players. We cordially recommend this photoplay to you and urge you to attend the premier display.

Yours sincerely,

Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "The Way of a Man With a Maid"

ADVANCE

POST
CARD

No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

We are pleased to announce that Bryant Washburn, the new Paramount star, will be seen in his second photoplay under the Paramount trade-mark, "The Way of a Man with a Maid," at our theatre next This is an admirable picture and should be a great attraction to our patrons.

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

The announcement that Bryant Washburn will appear at our theatre next in "The Way of a Man with a Maid," his second Paramount starring vehicle, has evoked much anticipatory comment among our clientele. This is a superb picture and well worth seeing.

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

We beg to inform you that Bryant Washburn, the new Paramount star, will be seen in "The Way of a Man With a Maid," his second Paramount starring vehicle, at our theatre today. We will be pleased to welcome you at the premier showing of this splendid photoplay.

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patron

ADVERTISING POSTERS

FOR

"THE WAY OF A MAN WITH A MAID"

Always Obtainable at your Exchange



One Sheet



One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

Current Paramount and Artcraft Pictures in the Order of Their Release

STAR

SUBJECT

CHARLES RAY	A NINE O'CLOCK TOWN
DOUGLAS FAIRBANKS.....	BOUND IN MOROCCO
GRIFFITH'S	THE GREAT LOVE
PAULINE FREDERICK	FEDORA
WILLIAM S. HART	RIDDLE GAWNE
BILLIE BURKE	IN PURSUIT OF POLLY
DOROTHY DALTON	GREEN EYES
DE MILLE'S	TILL I COME BACK TO YOU
ENID BENNETT	THE MARRIAGE RING

STAR

SUBJECT

J. BARRYMORE	ON THE QUIET
E. FERGUSON	HEART OF THE WILDS
WALLACE REID	THE SOURCE
E. CLAYTON	THE GIRL WHO CAME BACK
SPECIAL	THE HUN WITHIN
LILA LEE	THE CRUISE OF THE MAKE-BELIEVES
D. FAIRBANKS	HE COMES UP SMILING
M. CLARK	OUT OF A CLEAR SKY
D. DALTON	VIVE LA FRANCE
FRED STONE	THE GOAT
SHIRLEY MASON	COME ON IN
VIVIAN MARTIN	HER COUNTRY FIRST
M. PICKFORD	JOHNNA ENLISTS
CHARLES RAY	THE LAW OF THE NORTH
ENID BENNETT	COALS OF FIRE

Success Series (Re-Issues) for September

M. PICKFORD	THE EAGLE'S MATE
M. CLARK	WILDFLOWER
SPECIAL	THE GIRL OF THE GOLDEN WEST
P. FREDERICK	ZAZA
G. FARRAR	CARMEN



William A. Brady's

"LITTLE WOMEN"

A Paramount-Artcraft Special

How To Advertise It



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

FOR

"LITTLE WOMEN"



"Hey making love to Meg!"
Win. A. Brady presents "LITTLE WOMEN" Paramount-Greif-Speid



The Little Women
Win. A. Brady presents "LITTLE WOMEN" Paramount-Greif-Speid



"That was well done Jo!"
Win. A. Brady presents "LITTLE WOMEN" Paramount-Greif-Speid



"Don't say that Beth dear"
Win. A. Brady presents "LITTLE WOMEN" Paramount-Greif-Speid



"Jo tell her hair"
Win. A. Brady presents "LITTLE WOMEN" Paramount-Greif-Speid



William A. Brady presents
"LITTLE WOMEN"
Paramount-Greif-Speid



William A. Brady presents
"LITTLE WOMEN"
Paramount-Greif-Speid



"Little Women"
Paramount-Greif-Speid



William A. Brady presents
"LITTLE WOMEN"
Paramount-Greif-Speid



William A. Brady presents
"Little Women"
Paramount-Greif-Speid

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



Chats With Exhibitors on the New Paramount-Artcraft Special Picture, "Little Women"

ANNOUNCEMENT of the forthcoming presentation by any exhibitor of "Little Women," a picturization of the world famed novel by Louisa M. Alcott, is bound to attract widespread attention. What woman or girl has not read this superb story which has been translated into more languages than have the works of Charles Dickens? It is a splendid screen subject, one of such wholesome sweetness and purity, that it is almost certain to insure record business at any playhouse.

Louisa May Alcott, Author

LOUISA MAY ALCOTT, author of "Little Women" and many other celebrated stories, was born in Germantown, Pa., on November 29, 1832 and died in Boston on March 6, 1888. She wrote "Little Women" in 1868 and her success as an author dated from that year. In this immortal work, Miss Alcott placed in attractive and enduring story form many of the sayings and doings of herself and sisters. The story was written in the famous Alcott home in Concord, Mass., which, thanks to the Alcott Memorial Committee, stands just as it was when Miss Alcott penned her famous stories within its walls. The interior of the home is shown in numerous scenes of "Little Women" and they serve to establish an intimate relationship between Miss Alcott and her millions of admirers who have wept and laughed over "Little Women" in bygone years and who will do so again and again in the years to come. It was produced in play form at the Playhouse in New York City on October 16, 1912 and met with enormous success.

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A Remarkable Story

MR. MARCH, a New England Chaplain, has gone to the front in Virginia leaving his wife and four daughters, Meg, Jo., Beth and Amy with their mother in Concord, Mass. The girls are known as the "Little Women" and they are happy in their mutual love and in their reverence for their mother, whom they call "Marmee." Mrs. March gets news that her husband is dangerously ill in a hospital in Washington and she sends an appeal to Aunt March, an irascible old woman of wealth, for money to defray the expenses of her trip to Washington. Believing the appeal will be in vain, Jo, who is a writer of promise, sells her luxuriant hair to a wig-maker for \$25 and offers the money to her mother in triumph. It then develops that Aunt March had meanwhile relented and given Mrs. March ample money, so that Jo's sublime sacrifice was useless. Mr March is brought home to his family and one by one the girls are married, but Beth an invalid, clinging weakly to life, finally succumbs, but not until she

has embraced Meg's twins. The entire story deals with the pure home life, the joys and sorrows of the March family and their tender devotion to each other. Jo becomes famous as an author and finally is won as a bride by Prof. Baer. It is a classic of American literature and in screen form none of its beauties are lost.

Harley Knoles, Director

HARLEY KNOLES, who directed "Little Women," is well known as one of the most capable men of his profession. In filming this admirable story he has brought to his task a rare enthusiasm and genuine desire to properly perpetuate in picture form, four of the most famous characters in American literature—Meg, Jo, Beth and Amy.

Scenarist and Cameraman

ANNE MAXWELL, a well known screen writer, prepared the scenario of "Little Women" while the photography was the work of Rene Guissart. Both are talented artists and their work stands out finely in the picture. The technical director was George Kelson who, by the way, plays the part of Mr. March in the picture.

A Capable Cast

THE various roles of "Little Women" are in highly capable hands. They are as atmospheric and true to type in their quaint costumes and portrayals as in the production itself. Dorothy Bernard plays the part of Jo, Isabel Lamon is Meg, Lillian Hall is Beth and Florence Flinn is Amy. Kate Lester is seen as Marmee and Julia Hurley as the eccentric Aunt March. Others in the cast include George Kelson, Conrad Nagel, Henry Hull, Frank De Vernon and Lyn Hammond.



THE UNIVERSITY OF CHICAGO
LIBRARY

Class 1955 Exhibition on the 100th Anniversary
Special Exhibit "The 100th"



CAST AND STORY OF "LITTLE WOMEN"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of this Exceptional Photoplay

A Paramount-Artcraft Special Picture.

Louisa M. Alcott's Famous Story "Little Women" Finds its Way to the Screen as a Paramount-Artcraft Special Picture

*Most Famous Characters in Literature Visualized With Charming Effect in a
Beautiful Story Abounding With Humor, Sentiment and Charm.*

LIVING in a comfortable home in Concord, Mass., the members of the March family are bound together by ties of amity and love. The period is towards the close of the Civil War and Mr. March is serving his country at the front as Chaplain of a Massachusetts regiment. Mrs. March, who is idolized by her daughters Jo, Meg, Beth and Amy, is affectionately called "Marmee" by them. Jo is of a literary turn of mind and she writes a play which she produces before a small though appreciative audience. Jo, who plays the hero in her production, is loved by both Laurie and Prof. Baer, but she prefers the latter, whereupon Laurie discovers that he really loves Amy. John Brooke loves Meg, while Beth, who is in ill health, has no sweetheart, but is beloved by all alike.

One night, Mrs. March receives news that her husband is lying dangerously ill in a hospital in Washington. She is greatly distressed and without funds to make the trip. She appeals to Aunt March, a crabbed old woman of wealth, and believing the appeal will be in vain, Jo sells her luxuriant hair to a wig-maker for \$25 and returns in triumph to her mother with the money. But meanwhile, Aunt March has relented and not only given Mrs.

"LITTLE WOMEN"

The Cast

Mr. March.....	George Kelson
Mrs. March.....	Kate Lester
Aunt March.....	Julia Hurley
Jo	Dorothy Bernard
Meg	Isabel Lamon
Beth	Lillian Hall
Amy	Florence Flinn
Hannah	Mrs. Anderson
Laurie	Conrad Nagel
John Brooke.....	Henry Hull
Mr. Laurence..	Frank de Vernon
Prof. Baer.....	Lynn Hammond

March \$25, but a check for \$75 with which to defray the expenses of her journey to Washington.

Jo and her mother are shocked at the uselessness of this sublime sacrifice, but after "Marmee" goes to Washington and fetches her husband home, Jo forgets the loss of her hair in her work. She writes stories now for "The Spread Eagle," or rather submits her manuscripts to the editor. One day, the Marches and Prof. Baer read a story of remarkable power in "The Spread Eagle" and they are wondering who could have written it when Jo enters with a check for \$50 sent her by the editor in payment of her story. Jo is congratulated by all present and

Prof. Baer's love for her is redoubled, though thus far he has not made any avowal of affection for her.

Time flies and following the wedding of Brooke and Meg, Beth's condition grows grave. When twins are born to Meg, little Beth, who is slowly passing away, begs to see the babes and she fondles them with pathetic pleasure. A few days later she breathes her last, and the household is in mourning for its lost flower. Laurie confides to Jo that he loves Amy and is about to ask her to be his wife. While he is talking to her, Prof. Baer approaches, his purpose being to make his long deferred avowal of love for Jo. The girl is so overjoyed when Laurie tells her of his love for Amy, that she kisses him and bids him godspeed.

Convinced that his love is unreciprocated, Prof. Baer sadly informs Jo that he is about to accept an offer to teach at a famous university, and when she expresses her sorrow at this determination the truth is finally revealed—that she loves him alone. He takes her in his arms and that night all gather at the old fireside, happy in each other's love, the shade of Beth, seated in her old corner chair, beaming happily upon them.

THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

BY SAMUEL JOHNSON

IN TWO VOLUMES

LONDON: Printed by A. MILLAR, in Pall-mall; and by J. DODD, in St. John's Street, 1742.

THE HISTORY OF THE REIGN OF KING CHARLES THE FIRST, BY SAMUEL JOHNSON, ESQ. IN TWO VOLUMES. LONDON: Printed by A. MILLAR, in Pall-mall; and by J. DODD, in St. John's Street, 1742.

PRESS REVIEW OF "LITTLE WOMEN"

To Be Sent to the Newspapers Immediately after the First Display of "Little Women," a Picturization of Louisa May Alcott's Famous Novel.

A Paramount-Artcraft Special Picture.

New Paramount-Artcraft Special Picture, "Little Women" Proves a Delight To Appreciative Audience

Admirers of Louisa M. Alcott's Famous Heroines Find Their Picturization on the Screen Thoroughly Realistic and Enjoyable.

FOR half a century, the little women—Meg, Jo, Beth and Amy—immortal characters in American literature, have exercised their charm upon millions of readers. This world-famed story, "Little Women," written by Louisa M. Alcott in 1868, has at length found its way to the screen, as it did the stage six years ago. "Little Women," a superb Paramount-Artcraft Special picture, was presented at the theatre with highly gratifying results yesterday.

In the audience were scores of women who had read the story when they were young, and they were accompanied by their own children who in turn had found Miss Alcott's book delightful. In the screen adaptation, few of the telling points of the story were sacrificed, and almost every title flashed upon the screen was some well remembered quotation from the book itself and therefore easily recognized by the spectators. The picture, admirably produced and acted, created a profound impression upon the audience.

To attempt at this time to retell the story of "Little Women" would serve about as good a purpose as carrying coals to Newcastle. The story has been faithfully followed by the producers. It tells how Mr. March, a New England chaplain, has gone to the front in Virginia, leaving his wife and four daughters, Meg, Jo, Beth and Amy with their mother in Concord, Mass. The girls are known as the "Little Women" and they are happy in their mutual love and in their reverence for their mother, whom they call "Marmee."

Mrs. March gets news that her husband is dangerously ill in a hospital in Washington and she sends an appeal to Aunt March, an irascible old woman of wealth, for money to defray the ex-

penses of her trip to Washington. Believing the appeal will be vain, Jo, who is a writer of promise, sells her luxuriant hair to a wig-maker for \$25 and offers the money to her mother in triumph. It then develops that Aunt March had meanwhile relented and given Mrs. March ample money, so that Jo's sublime sacrifice was useless.

Mr. March is brought home to his family and one by one the girls are married, but Beth, an invalid, clinging weakly to life, finally succumbs, but not until she has embraced Meg's twins. The entire story deals with the pure home life, the joys and sorrows of the March family and their tender devotion to each other. Jo becomes famous as an author and finally is won as a bride by Prof. Baer. It is a classic of American literature and in screen form none of its beauties are lost.

By truly artistic photography, careful handling of the various characterizations, and an even tempo, this famous classic has been transferred to the screen with much of that atmosphere which will be heartily appreciated by all who have read the book. It is as a breath of spring—sweet and wholesome, and thoroughly delightful to every spectator.

The work of the four actresses who portray the "Little Women," was admirable. Dorothy Bernard as Jo; Isabel Lamon as Meg; Lillian Hall as Beth, and Florence Flinn as Amy, were more than acceptable in their portrayals. Kate Lester was excellent as Marmee, and the Aunt March of Julia Hurley, was most artistic. George Kelson as Mr. March was satisfactory. The cast generally proved to be of the best, the result being an unusually effective ensemble.

NEW STRINGS FOR YOUR BOW.

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

CONCERNING

"LITTLE WOMEN"

A Paramount-Artcraft Special Picture

Powerful Appeal to Women.

ASK your librarian how many girls of high school age have read Louisa M. Alcott's charming little story, "Little Women," within the last year. Ask the librarian to give you an estimate of the number of women, the mothers of these high school girls, who read "Little Women" in their girlhood.

IT is safe to state that nine out of every ten women and girls in your town have read this idyllic story of home life during the period of the Civil War.

And every one who has read it has laughed with the audience in the little parlor who saw the amateur performance of "The Witches' Curse." They have felt a deep sympathy with the loves and sorrows and the joys of the March family,

and have actually lived their gentle lives with them.

Every woman who has read this notable book in her girlhood will see the picture again at your theatre. Every mother will want her daughter to see it. The girls, too, who have read it within the last few years will be eager to see on the screen the story that they read on a rainy afternoon in the garret of the old homestead.

A Worthy Production

THAT "Little Women" has been filmed in a most admirable manner, with elaborate attention to the smallest details, may be taken for granted when the names of those responsible for the picture are given.

Harley Knoles, who directed the production, is one of the best known men in the profession. Anne Maxwell prepared the scenario for "Little Women," and Rene Guissart did the photography. George Kelson was technical director.

Lines for your Advertising.

LIKE the oyster, whose hard shell conceals a pearl of great price, Aunt March hid a warm and tender heart under a stern and forbidding surface. In "Little Women" it is shown that we cannot always judge character from appearance.

Jo's sacrifice was pathetic when she sold her hair, but the pathos of it all was rendered the more acute by the fact that it was unnecessary. But the little home circle in "Little Women" understood, and loved Jo all the more dearly for her quiet heroism.

A Promise to You.

IF YOU will read this pressbook carefully, you will gain a great fund of information that will enable you to present "Little Women" in a way that will appeal to every class of patronage, and fill your theatre for every performance.

But that is not all. In a forthcoming issue of Progress Advance, other suggestions will be given that will help you to make it an even greater success, from a box office standpoint, than you think possible.

We would recommend that you watch for that issue of the magazine, and mark well the suggestions for exploitation. They will help you to make money.

About Accessories

WHEN you look at the posters issued for exploitation of "Little Women" you will be delighted. The coloring is great. The action is fine. The attractiveness is unexcelled.

The stills you will get for your lobby are quaint and realistic. You can make a splendid lobby decoration by combining them with the posters.

Plenty of paper should be used on your stands near schoolhouses and the library.

LITTLE WOMEN

BY LUCY MAUD MONTAGUE

Illustrated by Helen

A story of the life of four young women, who, though they were not rich, were very happy. They were the daughters of a poor but honest man, and they were all very different. One was a beauty, one was a scholar, one was a dreamer, and one was a doer. They all had their own special talents, and they all loved each other very much. Their father was a simple, kind man, and their mother was a strong, brave woman. They lived in a small, old-fashioned house, but they were very content with their lot. They were all very good at their own special talents, and they all had a great deal of fun. They were all very different, but they were all very much the same. They were all very good at their own special talents, and they all had a great deal of fun. They were all very different, but they were all very much the same.

There were four young women in the family. They were all very different. One was a beauty, one was a scholar, one was a dreamer, and one was a doer. They all had their own special talents, and they all loved each other very much. Their father was a simple, kind man, and their mother was a strong, brave woman. They lived in a small, old-fashioned house, but they were very content with their lot. They were all very good at their own special talents, and they all had a great deal of fun. They were all very different, but they were all very much the same. They were all very good at their own special talents, and they all had a great deal of fun. They were all very different, but they were all very much the same.

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ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of

"Little Women."

A Paramount-Artcraft Special Picture.

LOUISA M. ALCOTT'S "LITTLE WOMEN" NOW CLASSIC OF SCREEN

Immortal Work of Famous Author Picturized With Happy Results.

UNIVERSALLY recognized as one of the most appealing stories ever written, rich in sentiment, humor and quaint charm, "Little Women," the famous novel of Louisa M. Alcott, has been issued in photoplay form as a Paramount-Artcraft special picture, and this will be shown at theatre next Its presentation at that playhouse will visualize for the first time for admirers of this immortal story, the most celebrated characters in American literature—Meg, Jo, Beth and Amy.

"Little Women" was filmed in and about the Alcott home in Concord, Mass., where the story was written by Miss Alcott in 1868.

The Alcott home has been well preserved and stands today exactly as it did when the story was penned. The producers had the active assistance and co-operation of the surviving members of the cast, and the players selected had the unqualified approval of several residents of Concord who knew Miss Alcott and the little women of whom she wrote.

The four "Little Women," Meg, Jo, Beth and Amy, are portrayed respectively by Isabel Lamon, Dorthy Bernard, Lillian Hall and Florence Flinn. Henry is John Brooke and Conrad Nagle plays Laurie. Kate Lester is Marmee. The scenario was written by Anne Maxwell and the director was Harley Knoles. From the standpoint of photography, the picture is unexcelled.

WRITTEN 50 YEARS AGO "LITTLE WOMEN" IS SWEET AS EVER

Louisa M. Alcott's Famous Story Will Be Seen Here in Picture Form.

ONE of the most charming adaptations of well known stories to the screen is "Little Women," the famous novel written by Louisa M. Alcott fifty years ago, which is now released as a Paramount-Artcraft special picture. It is a delightful photoplay and will be shown at the theatre next The four famous "little women"—Meg, Jo, Beth and Amy have been visualized with delightful effect and all who have read the story will find the picture excellent in every way.

The photoplay presents every prominent character of the novel and all will be instantly recognized by Miss Alcott's admirers: Sweet, gentle Jo, whose sacrifice of her wonderful hair, so that her mother might have money for the journey to Washington to see the father lying ill there, is appealingly played by Dorthy Bernard. Meg, who marries John Brooke after she has waited while he fights the battles of the Union, comes to life in the person of Isabel Lamon, and Henry Hull is Brooke. Beth and Amy are played by Lillian Hall and Florence Flinn respectively.

The scenes of the story were photographed in and about the Alcott home in Concord, Mass., where "Little Women" was written, and these lend great attractiveness to the picture. The home of Ralph Waldo Emerson also is shown and in this respect, the picture is of great educational value. Harley Knoles, who directed the production, has provided a splendid cast of players to interpret the various roles, so that from this standpoint as well as all others, the photoplay doubtless will attract widespread attention.

HUMOR, PATHOS AND SENTIMENT ABOUND IN "LITTLE WOMEN"

Louisa M. Alcott's Famous Story Picturized in Her Home at Concord, Mass.

FILLED with humor, pathos and delicate sentiment, "Little Women," the famous novel of Louisa M. Alcott, which has been picturized and released as a Paramount-Artcraft special picture, will be shown at the theatre This will be an event in which every woman and child in the city, and men too, for that matter, who have read this immortal story, will be intensely interested.

It is a lavender scented picture of New England during the days of the Civil War, and its numerous home touches, its bits of romance and its gentle pathos are as effective in the photoplay as they were in the pages of Miss Alcott's wonderful book. One follows the career of Meg, Jo, Beth and Amy with solicitude and one laughs when they are joyful and weeps when sorrow overtakes them. Who does not recall Jo's sublime and useless sacrifice when she sells her hair to provide money for her mother's trip to Washington where her husband lies seriously ill? Who can refrain from weeping at the pathetic death of Beth, nor marvel at the wealth of love which bound the girls to "Marmee" and father and to one another?

This splendid photoplay is of unusual historic interest inasmuch as the scenes were filmed in and about the home of Miss Alcott in Concord, Mass., where she wrote "Little Women." Every attention was paid to the details of production by Harley Knoles, the director, and Rene Guissart, the photographer. The four little women are portrayed by Isabel Lamon, Dorthy Bernard, Lillian Hall and Florence Flinn. Kate Lester, Julia Hurley, George Kelson, Conrad Nelson, Henry Hull and Lynn Hammond also are in the cast.

"LITTLE WOMEN" AS POPULAR AS EVER

Film Version of Famous Novel To Be Shown Here.

RICH in pathos, humor, sentiment and sweet charm, "Little Women," the celebrated story written by Louisa M. Alcott, has for fifty years exerted a wide appeal upon the reading public of the world. "Little Women" has been translated in many languages and its beauty has been recognized in foreign lands with the result that the little heroines of the book—Meg, Jo, Beth and Amy are the most celebrated characters in literature.

This wonderfully appealing story has been filmed and as a Paramount-Artcraft special picture, it will be shown at the theatre next Every man, woman and child in the city who has read the story should see it on the silver screen, for it visualizes the celebrated characters which will never fade in the memory of those who laughed and cried over the novel in their youth. The picture was filmed in and about the home of Miss Alcott in Concord, Mass., and it is more than usually interesting on that account. A fine cast has been provided by the producers, the little women being portrayed by Isabel Lamon, Dorthy Bernard, Lillian Hall and Florence Flinn.

Charming Photoplay

ACHARMING photoplay is "Little Women," a picturization of Louisa M. Alcott's appealing story which is the bill at the . . . theatre this week. One follows the adventures of Meg, Jo Beth and Amy with as much interest in the picture, if not more so, than one ever did in reading the story of their joys, trials and sufferings. Large business is the rule at Manager 's popular playhouse.

"LITTLE WOMEN" A CHARMING PICTURE

Famous Story Is Picturized With Great Success.

AFINELY produced screen version of "Little Women," the famous story written by Louisa M. Alcott fifty years ago, and which has scored an unexampled literary success the world over, will be shown at the . . . theatre next Filmed at Miss Alcott's home in Concord, Mass., where she wrote her immortal novel, the photoplay is one of exceptional human and historic interest.

None who has read the book will forget Meg, Jo, Beth and Amy, the four little heroines who live in its pages with imperishable glory. They are presented on the screen by a quartette of beautiful and talented actresses. They are Isabel Lamon, Dorthy Bernard, Lillian Hall and Florence Flinn. The supporting company is one of real excellence, the principals being George Kelson, Henry Hull, Kate Lester, Julia Hurley, Conrad Nelson, Lynn Hammond and Frank De Vernon. The picture was directed by Harley Knoles, the scenarist was Anne Maxwell and the photographer, Rene Guissart.

Drawing Vast Crowds

THE Paramount-Artcraft special picture production of "Little Women," a picturization of Louisa M. Alcott's wonderful story written half a century ago and still as popular as ever, is drawing vast crowds to the theatre at every showing this week. It is a delightfully quaint and charming story which pleases old and young alike. The heroines Meg, Jo, Beth and Amy are splendidly portrayed and they visualize these famous literary characters with telling effect.

STORY OF GIRLHOOD IS "LITTLE WOMEN"

Celebrated Alcott Novel To Be Seen in Picture Form.

LOUISA M. ALCOTT'S wonderful story of girlhood, "Little Women," recently picturized, will be displayed at the theatre next It brings to life the four little women and many of the other characters all of which are well remembered by those who have read this celebrated novel.

The story is acted most sympathetically and wherever shown, the production created an impression that few motion pictures have done in a long time. The adventures of the four little women, Meg, Jo, Beth and Amy are attractively pictured, the result being a photoplay of irresistible charm and beauty. The picture was photographed in the old home of Miss Alcott where the immortal story was written, so that all who have read the story will appreciate the cradle in which their favorite heroines were born and reared to splendid young womanhood.

The various roles of this superb story are portrayed by players of repute. Isabel Lamon is seen as Meg, Dorthy Bernard as Jo, Lillian Hall as Beth and Florence Flinn as Amy. Kate Lester is "Marmee," George Kelson, Mr. March, Henry Hull is Brooke and Conrad Nagle plays the role of Laurie.

Scores Big Success

THE superb Paramount-Artcraft special picture "Little Women," a screen version of Louisa M. Alcott's famous novel, has scored a big success at the theatre where it is being shown to crowded houses this week. The picture is not only popular with those who have read the immortal story of Miss Alcott, but by average theatregoers, because of its beauty and charm. It has been splendidly acted and produced.

TOP SECRET - FROTH (CHANGING TO FROTH) IS - FROTH WOMEN. FROTH OF CROTHOOD

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"LITTLE WOMEN"
A Paramount-Artcraft Special Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
Two Six-sheets
One Twenty-four Sheet
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK



10,000,000 Persons Love these Girls!

☐ They are four of the sweetest girls in American fiction.

☐ They never had a "triangle" in their family. Their beauty never turned the universe.

☐ But they are fairly HUMAN!

☐ When you see them— Why! You'll really LIVE THEIR LIVES! You'll be Amy; and Laurie will court you.

☐ YOU'LL be Jo and Professor Baer will kneel at your feet.

☐ You WILL live this picture! That's how good it is! Come and see it today.

William A. Brady presents
Louisa M. Alcott's Famous Story

"LITTLE WOMEN"

A Paramount - Artcraft Special

Directed by Harley Knoles,
Photographed by Rene Guissart,

Scenario by Anne Maxwell,
Technical Director George Kelson.

EXTRA
"PERFECTLY FIENDISH FLANAGAN"
A Paramount-Flagg Comedy

STRAND
Broadway at Main Street

WILLIAM A. BRADY *Presents*
 Louisa M. Alcott's Famous Story

"LITTLE WOMEN"

A Paramount - Artcraft Special

Directed by Harley Knoles
 Photographed by Rene Guissart

Scenario by Anne Maxwell
 Technical Director George Kelson



A MOVING picture of smiles and tears, for every man and every woman and every child who loves and laughs.

More than 2,600,000 copies of the book have been read by many times that number of persons.

How much more wonderful and appealing than the printed word is the story of Meg and Jo and Beth and Amy, brought to life on the screen!

Imagine the incident where Jo cuts off her long tresses to save her mother grief! Picture it in cold type and then in the warm, living movie.

ADDED ATTRACTION
"Fatty" Arbuckle in "Camping Out"
 A Paramount-Arbuckle Comedy

RIVOLI

Monument Square



HOW much more appealing and inspiring is the SIGHT of Jo sacrificing her long, rippling tresses to furnish the money for her mother's

Yet 2,600,000 lovers of the best in American literature have bought the book "Little Women." 10,000,000 persons must have read it.

trip to the bedside of her beloved father, than the mere reading of the incident in cold, black type!

Can you afford to miss a photoplay with such a reputation? Come NOW!

William A. Brady presents
Louisa M. Alcott's Famous Story

"LITTLE WOMEN"

A Paramount - Artcraft Special

Directed by Harley Knoles,
Photographed by Rene Guissart,

Scenario by Anne Maxwell,
Technical Director George Kelson.

Added Attraction
"HIDE and SEEK, DETECTIVES"
A Paramount-Mack Sennett Comedies

RIVOLI

Monument Square

"The most effective and reliable
 remedy for all cases of
 indigestion, flatulence, and
 general debility."

"MOMMY'S LITTLE MOWER"

The most effective and reliable
 remedy for all cases of
 indigestion, flatulence, and
 general debility.

"The most effective and reliable
 remedy for all cases of
 indigestion, flatulence, and
 general debility."

"I LOVE S"

The most effective and reliable
 remedy for all cases of
 indigestion, flatulence, and
 general debility.



**You ought to know
this girl !**

¶ 10,000,000 persons know and love her. Her fame has caused 2,600,000 persons to pay \$2.00 each to read about her.

¶ She is Jo, Louisa Alcott's heroine of "Little Women," She is the girl who, unwittingly, nearly broke a man's heart. She is one of the sweetest girls of all American fiction.

¶ She is the girl you ought to meet any day this week.

William A. Brady presents
LOUISA M. ALCOTT'S
Famous Story

"LITTLE WOMEN"

A Paramount-Artcraft Special

Directed by Harley Knoles,
Scenario by Anne Maxwell,
Photographed by Rene Guissart,
Technical Director George Kelson.

**EXTRA
"FATTY"
ARBUCKLE in
"CAMPING OUT"**

**STRAND
THEATRE**



¶ Isn't it, really? To throw her arms around a fellow, to kiss him, and then to—to be sorry of it?

¶ Oh, well! Such is love! (Whisper: That's what makes it interesting.)

¶ Incidents like these, with which "Little Women" is replete, have made it such a popular story that 2,600,000 copies of the book have been sold.

¶ But there is no need to read the book now. Jo, and Beth, and Meg, and Amy, and Laurie, and Professor Baer, will LIVE before your eyes in one hour of the happiest entertainment you ever enjoyed.

¶ Come this week, most any day, but please COME EARLY.

William A. Brady presents
Louisa M. Alcott's Famous Story

"LITTLE WOMEN"

A Paramount - Artcraft Special

Directed by Harley Knoles,
Photographed by Rene Guissart

Scenario by Anne Maxwell,
Technical Director George Kelson.

**EXTRA ATTRACTION
"Whose Little Wife Are You?"
A PARAMOUNT-MACK SENNETT COMEDY**

STRAND
Broadway at Main Street



In another
Man's Arms!

The Girl He
had Loved
for Years



WE have an idea that you have seen such a case in real life. Where a fellow has gone with a girl for ever so long, but there never has been a real "understanding."

THEN! One day the Professor came down a curving, shaded road through the trees and—

CAME UPON JO IN THE ARMS OF ANOTHER!

PROFESSOR BAER and Jo had been "going together" so long that the whole town was preparing to celebrate the wedding.

BUT Jo never wore that tell-tale solitaire.

BUT hold on a minute! It's not as bad as it sounds. The Professor wasn't a quitter and his college experience told him—

SOMETHING that you can find out by "Little Women." Come TODAY!

WILLIAM A. BRADY *Presents*
Louisa M. Alcott's Famous Story

"LITTLE WOMEN"

A Paramount - Arcturion Special

Directed by Harley Knoles,
Photographed by Rene Guissart,

Scenario by Anne Maxwell,
Technical Director George Kelson.

EXTRA

"Fatty" Arbuckle in "Camping Out"

A Paramount-Arbuckle Comedy

RIVOLI

Monument Square

МОНУМЕНТЪ ЗА ПРАВО

БЛАГОГ

ВЪЗДЪЛЖАВАЩА СЕ СЪЩОСТИ НА

НАЦИОНА

ВЪЗДЪЛЖАВАЩА СЕ СЪЩОСТИ НА

НАЦИОНА

НАЦИОНА

ВЪЗДЪЛЖАВАЩА СЕ СЪЩОСТИ НА

НАЦИОНА

ВЪЗДЪЛЖАВАЩА СЕ СЪЩОСТИ НА

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Little Women"

Artcraft Theatre

SHERMAN SQUARE

LENOXTOWN MO

TEL LENOX 209



Dear Miss Ballenger:

If we were to ask you to name the story you loved the most, what would it be?

That's a hard question to answer off-hand, we know. But wouldn't "Little Women" be it? Wouldn't it be the story you had laughed over and cried over most? And wouldn't that mean that it was, at the time of reading, your favorite story?

Has any one of the stories you've read since then given you quite the same delightful thrill that "Little Women" did? You've read so many more sophisticated stories since then; stories about Modern Life, with capitals. But if they were sophisticated and blase, weren't your reactions to them also sophisticated and blase?

Did you ever before or since reading Louisa May Alcott's best novel get the same naive thrill?

'Fess up! Of course you didn't.

And don't you find yourself hankering for another taste of life as it was lived in those days? Don't be ashamed of being sentimental! We all are, you know.

Beginning next Monday, we are going to show for one whole week, the Paramount-Artcraft Special; the screen version of "Little Women." And in it you will find Jo and Marmee and Beth and Meg and Amy and Laurie and all the rest of that wonderful family that you have learned to love.

And bring the rest of the family with you. They'll all enjoy it.

Yours cordially,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards suggested for the Exploitation of "Little Women"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Ballenger:

Beginning next, we are going to show, for one whole week, the Paramount-Artcraft Special production of "Little Women."

We are sure that you will be glad to renew acquaintance with Jo, and Beth, and Meg, and Amy, and Marmee, and Laurie, and all the rest of the characters in that delightful book.

Yours cordially,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Ballenger:

A screen production of "LITTLE WOMEN"!

We thought that would cheer you—and a Paramount-Artcraft production at that!

Coming here for one week beginning next Don't miss it!

Yours cordially,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Miss Ballenger:

TO-DAY'S THE DAY!

Commencing this very day, we are going to show for one week the Paramount-Artcraft Special, "Little Women."

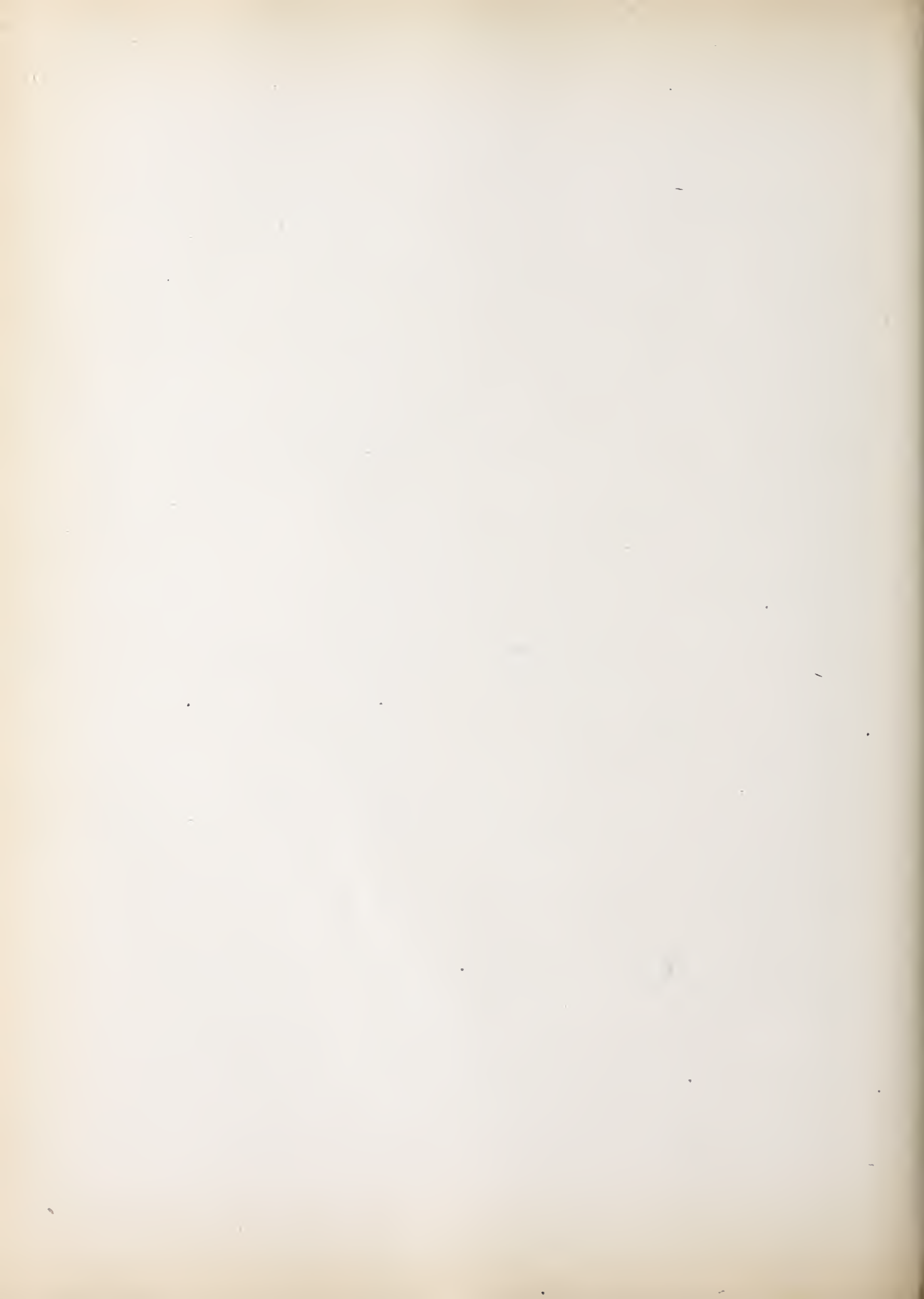
If you've read the book, you won't miss seeing this. If you haven't read the book, ask someone who has. And you'll want to read the book after seeing the picture.

That's how good it is!

Yours cordially,

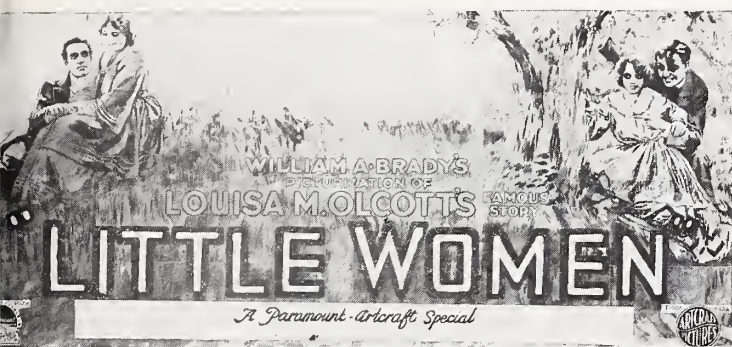
Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons



ADVERTISING POSTERS AND SLIDE for "LITTLE WOMEN"

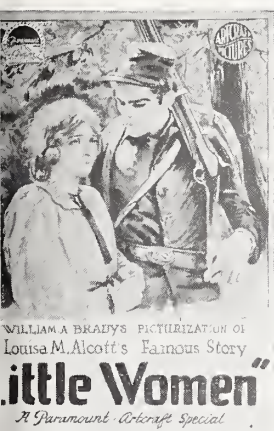
Always obtainable at your Exchange



Twenty-Four Sheet



SLIDE



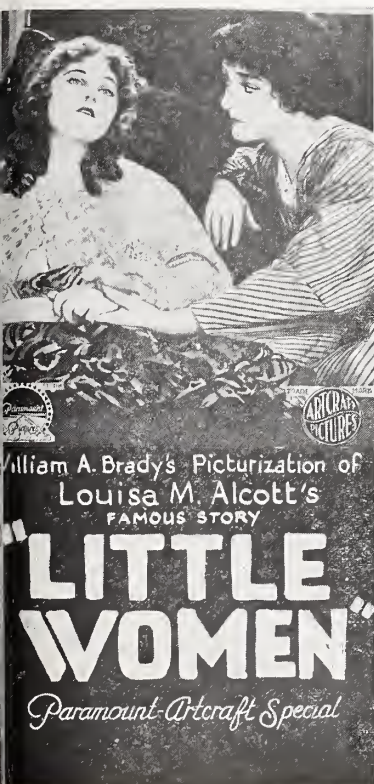
One Sheet



Six Sheet



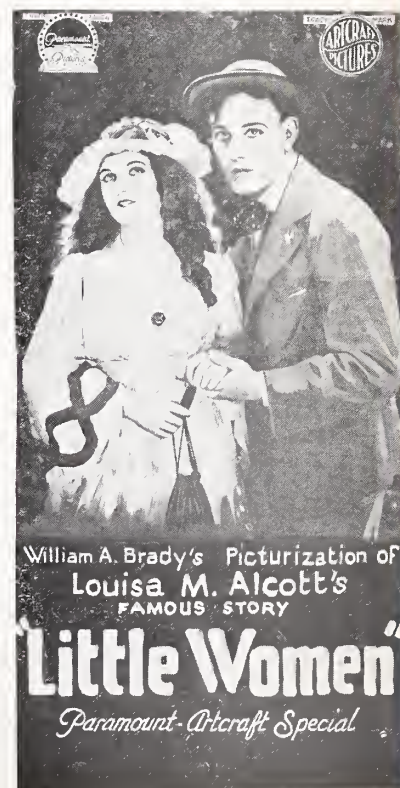
One Sheet



Three Sheet



Six Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD BYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLAPK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain (And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





How to Advertise
PAULINE FREDERICK
in
"Out of the Shadow"
A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PRODUCTION CUTS AND MATS
FOR
"OUT OF THE SHADOW"



ISSUED IN SETS OF TEN, CONSISTING OF
Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above.

Always Obtainable at Your Exchange.

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



AD CUTS
and MATS



Interesting Notes on Pauline Frederick and Her Paramount Picture "Out of the Shadow"

IT is always a matter of supreme importance to exhibitors when announcement is made that Pauline Frederick is to be seen in a new Paramount photoplay. Miss Frederick has a large clientele of admirers and any photoplay in which she appears is bound to attract widespread attention.

Pauline Frederick, Favorite Star

GIFTED by nature with genius and that beauty which few actresses in motion pictures possess, but which directors class as "splendidly screenable," Pauline Frederick ranks as one of the foremost stars of the silent drama. Miss Frederick is a player of exceptional merit, robustious yet exquisitely feminine, an actress of a versatility reminiscent of Bernhardt and Dejazet, and withal a woman of such personal charms as to endear her to a vast army of admirers. Her characterizations in "La Tosca," "Resurrection," "Her Final Reckoning," "A Daughter of the Old South" and a score of other photoplays, distinguished as they were by dramatic power and splendor and intelligence of interpretation, have placed her at the van in her profession. In her new photoplay, "Out of the Shadow," Miss Frederick has a role of unusual strength and charm that of a suffering wife whose life is darkened by a great tragedy, but who ultimately wins love and happiness. It is distinctively a Frederick role which in all probability will serve to enhance her reputation for ability, artistry and charm.

E. W. Hornung, Author

ERNEST WILLIAM HORNUNG, author of "The Shadow of the Rope," a famous novel upon which "Out of the Shadow" is based is one of the best known of English novelists and journalists. He published "The Shadow of the Rope" in

1902 and it scored an enormous success. Every detail of this dramatic story has been incorporated in the picture version.

Eve Unsell, Scenarist

EVE UNSELL, who adapted "Out of the Shadow" for the screen, is a scenarist of reputation, who is well known for the

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high quality of her work. She wrote the scenarios of "A Woman of Impulse," starring Lina Cavalieri, "In Pursuit of Polly," starring Billie Burke, and many others, all of which were eminently successful.

A Charming Story

RUTH MINCHIN, unhappily married to a man addicted to drink and formerly her father's partner in Australia, establishes a friendship with Paolo Severino, a pianist, who lives in the same apartment house where she is staying with her husband. Minchin finds the two together and after ordering the pianist out of his apartment, knocks his wife down. She determines to leave him and after packing up her effects, quits the apartment. Meanwhile Severino, who is ill with pneumonia, escapes his nurse and enters the Minchin apartment by means of the fire escape. He finds Minchin drinking heavily and

savagely resentful. The two quarrel with the result that Severino shoots and kills Minchin, after which he returns to his own room without being observed. Ruth is accused of her husband's murder, but acquitted. She meets Richard Steel, a wealthy philanthropist to whom she tells her story. He knew Minchin in Australia and takes a sympathetic interest in the suffering wife's story. Edward Langholm, a reporter, obtains evidence pointing to Steel as the assassin and the latter is arrested. Ruth meanwhile has been living under the name of Brent and she is exposed at a war fete by a woman who is jealous of her. This serves only to make Steel love her, but when he proposes marriage, she is in a quandary, because she is inclined to believe him guilty inasmuch as Steel is identified as having killed a man in Australia and that he had called upon Minchin a few minutes before the shooting. Ruth recalls Severino suddenly and causes detectives to search for him. When he is located she questions him with the result that he confesses to the District Attorney thereby clearing Steel. The latter then avows his love for Ruth and they plight their troth.

Emile Chautard, Director

EMILE CHAUTARD, who directed "Out of the Shadow," is one of the best known and most talented directors in the country. Mr. Chautard is a Frenchman whose stage experience and splendid training qualify him eminently for the skillful performance of his directorial duties. He directed several of Pauline Frederick's photoplays, notably "A Daughter of the Old South" which scored heavily, and "Under the Greenwood Tree," starring Elsie Ferguson, is a delightful example of his craftsmanship.

CAST AND STORY OF "OUT OF THE SHADOW"

For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Pauline Frederick's New Photoplay

A PARAMOUNT PICTURE

Pauline Frederick, Charming Paramount Star, Has Exceptionally Dramatic Photoplay in "Out of the Shadow"

Stellar Role is that of an Unhappily Married Young Woman, Whose Life is Darkened by Tragedy, But Who Ultimately Finds the Kingdom of Heart's Content

RUTH MINCHIN, wedded to her dead father's business partner, who is much addicted to drink, violent and brutal, is unhappy until she meets Paolo Severino, a poor young pianist who lives in her apartment house. Returning home one day, Minchin finds Severino at his wife's piano, and he orders the young man away, greatly to the humiliation of Ruth. She does not meet Severino again until she finds him ill-clad in a rain storm. She shares her umbrella with him to their door, where Minchin encounters them and makes a shameful scene in the hall.

When told by telephone that Severino has pneumonia, Ruth promises the janitor that she will care for the pianist. Her husband overhears the conversation, accuses Ruth of loving Severino and knocks her down. She resolves to quit her husband and with the aid of her maid, packs up her belongings. Finding her husband in a drunken stupor, she leaves the apartment and provides the janitor with money to defray Severino's expenses. After she leaves the apartment building, Severino awakes and finding his nurse asleep, creeps to the Minchin apartment where he finds Minchin in a drunken sleep. He awakens the latter and upbraids him for his conduct towards his wife.

The men quarrel and Minchin

"OUT OF THE SHADOW"

The Cast

Ruth Minchin. Pauline Frederick
Richard Steel

Wyndham Standing
Edward Langholm

Ronald Byram
Rev. Woodgate... William Gross
Mrs. Woodgate.. Emma Campbell
Mrs. Vanables.. Nancy Hathaway
Richard Steel's Aunt

Agnes Wakefield
Gabriel Minchin

Jack W. Johnson
Severino..... Syn De Conde
District Attorney.. Henry Heaton
Lawyer..... William T. Hayes
Ruth's Maid.. Catherine Thomas
Chief Detective.... W. Harcourt
Abel, a Tramp.... Harry Kosher

produces two pistols, offering to fight a duel with Severino. He insults the latter who shoots him. Minchin crumples to the floor and Severino escapes to his apartment where he collapses. Minchin's body is discovered and suspicion pointing at Ruth, she is arrested. The trial results in her acquittal because of the lack of evidence to convict, and while the public deem her guilty, Edward Langholm, a reporter, and Richard Steel, a philanthropist and city official, believe her innocent.

Ruth tells her story to Steel and when she announces her intention to find the assassin of her husband, Steel agrees to help her. He sends her to the country home of the Woodgates at Mountain

Lake, where she is known as Miss Brent. Langholm, determined to dig up the facts of the murder mystery for his newspaper, follows her to Mountain Lake and poses as an artist. Ruth and Steel become well acquainted and finally fall in love with each other. Abel, a tramp, appears and recognizes Steel as a man who had killed a man in Australia where Ruth and her dead husband formerly lived.

Langholm pumps the tramp and gets the impression that Steel killed Minchin. Mrs. Venables, who loves Steel and is jealous of Ruth, has learned her identity and she publicly denounces her at a war fete. Ruth has made the discovery that Steel lived in Australia and that he knew her husband. She is inclined to believe that he may know something about her husband's murder and when he proposes marriage, she begs him to wait, but offers no explanation.

Ruth later hears the tramp's story and she is convinced that Steel slew her husband. When she accuses him of the crime, he makes no denial and he is arrested the next day. She now realizes that she loves Steel and doubt of his guilt enters her soul. Steel tells her in his cell that he called upon Minchin on the night of the murder, and that he left him drinking heavily. Ruth recalls Severino suddenly and after she places detectives on his trail, he is found. Severino breaks down and confesses the truth to the District Attorney. Steel is liberated and when Ruth begs his forgiveness he takes her into his protecting arms.

PRESS REVIEW OF "OUT OF THE SHADOW"

To be Sent to the Newspapers Immediately After the First Display of
Pauline Frederick's New Photoplay

A PARAMOUNT PICTURE

Intensely Dramatic and Heart Appealing is Pauline Frederick's New Photoplay, "Out of the Shadow"

*Beautiful Paramount Star Has Role of Exceptional Strength and Her Artistic Portrayal
Creates Deep Impression Upon her Admirers*

DEMONSTRATING her dramatic power most convincingly in an unusually appealing story, Pauline Frederick, the beautiful and talented Paramount star, appeared in her latest starring vehicle, "Out of the Shadow" at the theatre yesterday. To say that the audience was delighted with the premier showing of this superb picturization of Ernest William Hornung's novel. "The Shadow of the Rope," would be expressing the fact mildly. The reception accorded the picture was in the nature of an ovation to the star, author, director and producer.

The role of Ruth Minchin in this photoplay, is one in which the exquisite talents of Miss Frederick are admirably displayed. The opportunities offered her by the clever adaptation by Eve Unsell, the scenarist, and the artistry of Emile Chautard, the director, were intelligently embraced by the star, so that the characterization fairly is entitled to rank among her best screen efforts.

Ruth Minchin, unhappily married to a man addicted to drink, formerly her father's partner in Australia, establishes a friendship with Paolo Severino, a pianist, who lives in the same apartment house where she is staying with her husband. Minchin finds the two together and after ordering the pianist out of his apartment, knocks his wife down. She determines to leave him and after packing up her effects, quits the apartment.



Pauline Frederick

Meanwhile Severino, who is ill with pneumonia, escapes his nurse and enters the Minchin apartment by means of the fire escape. He finds Minchin drinking heavily and savagely resentful. The two quarrel with the result that Severino shoots and kills Minchin, after which he returns to his own room above without being observed.

Ruth is accused of her husband's murder, but acquitted. She

meets Richard Steel, a wealthy philanthropist to whom she tells her story. He knew Minchin in Australia and takes a sympathetic interest in the suffering wife's story. Edward Langholm, a reporter obtains evidence pointing to Steel as the assassin and the latter is arrested. Ruth meanwhile has been living under the name of Brent and she is exposed at a war fete by a woman who is jealous of her.

This serves only to make Steel love her, but when he proposes marriage, she is in a quandary, because she is inclined to believe him guilty inasmuch as Steel is identified as having killed a man in Australia and that he had called upon Minchin a few minutes before the shooting.

Ruth recalls Severino suddenly and causes detectives to search for him. When he is located she questions him with the result that he confesses to the District Attorney thereby clearing Steel. The latter then avows his love for Ruth and they plight their troth.

The support was unusually clever, the work of Wyndham Standing, in the leading male role of Richard Steel being exceptionally praiseworthy. Jack W. Johnson was excellent as Minchin, and the portrayal of the part of Severino by Syn De Conde was artistic. The support generally was of the highest calibre, and among the players may be mentioned Ronald Byram, William Gross, Emma Campbell, Nancy Hathaway, Agnes Wakefield, Henry Heaton, William T. Hayes, Catherine Thomas, W. Harcourt and Harry Kosher.

NEW STRINGS FOR YOUR BOW

A Chat with Exhibitors

By

GORDON H. PLACE

About

PAULINE FREDERICK IN "OUT OF THE SHADOW"

A Paramount Picture

Let Them Know That

PAULINE FREDERICK is the star, supported by an unusually large cast of carefully selected character actors. E. W. Hornung, creator of "Raffles" is the author of the story, which was adapted to the screen by Eve Unsell, who has a long list of successful scenarios to her credit.

Emile Chautard directed the picture with the same fine skill that he displayed in "Under the Greenwood Tree" and other Paramount pictures that have been equally successful.

It is a Paramount picture.

Teasers For Your Advertising

HOW mad a thing is the unwarranted jealousy of a brutal man! Ruth Minchin innocently aroused her husband's hate and it led to his death. It was long before she emerged "Out of the Shadow."

SHE was kind to the invalid and he repaid her by killing her husband. Then she faced the prison, though innocent of wrongdoing, and suffered for another's wrong before she came "Out of the Shadow."

Merely Suggestions

THIS is one of the biggest dramatic pictures Pauline Frederick has ever made. Play that fact, and the star in all advertising. Exploit in all advertising that this is a detective story written by the author of the famous "Raffles" stories.

The mystery element should be played strongly, as well as the circumstantial evidence angle. Use plenty of posters and an abundance of newspaper cuts and mats which will be supplied by your exchange.

Pauline's Paramount Pictures

PAULINE FREDERICK is one of the most popular, versatile and successful of the Paramount stars. She has made the following Paramount Pictures:

"The Eternal City"

"Zaza"

"Bella Donna"

"Lydia Gilmore"

"The Spider"

"Audrey"

"The Moment Before"

"The World's Great Snare"

"The Woman in the Case"

"Ashes of Embers"

"Nanette of the Wilds"

"The Slave Market"

"Sapho"

"Sleeping Fires"

"The Love That Lives"

"Double Crossed"

"The Hungry Heart"

"Mrs. Dane's Defense"

"La Tosca"

"Resurrection"

"Her Final Reckoning"

"Fedora"

"A Daughter of the Old South."

Who Is Hornung?

THE author is a native of England, born in 1866. Spent some time in Australia. Returned to England, 1886 and engaged in literary work. His best known novels are "Dead Men Tell No Tales," "An Amateur Cracksmen," "The Shadow of the Rope," "Stingaree," "Mr. Justice Raffles," "The Black Mask," "A Thief in the Night," and "No Hero."

cor-
graph
fused.
It is
three

a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCann.

was finally str
pellers. One of the propeller blades wa
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

STRAND THEATRE



ADOLPH ZUKOR
presents

PAULINE FREDERICK IN

"OUT OF THE SHADOW"

A Paramount Picture

Four led on
"The Shadow of the Rope"
By Ernest William Hornung
Scenario by Eve Unsell
Directed by Emile Chautard

HERE is one of those
great love-dramas
which move you to your
very heart—the tragedy
of the girl who married for
protection, not love, and
afterwards found she need-
ed protection from her hus-
band. And through it all
flits the romantic figure of
a pale musician who mur-
ders for love's sake.

Special! "Sleuths"

Paramount-
Mack Sennett Comedy

STRAND

Broadway at Main Street



To find
a man's
secrets
ask the
woman
he loves.

She knows!



IT all started with a loveless marriage
—and murderous thoughts soon arise
in the hearts of people legally tied togeth-
er, but by nature as far asunder as the
poles.

She found solace in music, and later in
a musician, and then came the inevitable
clash between musician and husband—a
terribly moving love-drama.

ADOLPH ZUKOR
PRESENTS

PAULINE FREDERICK IN

"OUT OF THE SHADOW"

A Paramount Picture

Founded on "The Shadow of the Rope" by Ernest William Hornung
Scenario by Eve Unsell Directed by Emile Chautard

Added Attraction!

"Beware of Boarders"

Paramount-Mack Sennett Comedy

Paramount-Bray Photograph

Latest News Weeklies

**FRUITS OF CONQUEST
HELD UP TO TROOPS**

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

**ARMY DESERTER TELLS
OF WORKING AS SPY**

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE

h St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
er—The Beast of Berlin"

S E A EIGHTH AVENUE
AT 25TH STREET.
Secret," with ELLA HALL
nts "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
at 23d St.
er—The Beast of Berlin"

THE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
Cont. 12 Noon to 11 P.M.
in "ROUGH & READY."
ve, 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
READY in "THE TRAP."
HE WOMAN IN THE WEB."

EST SIDE

St. to 86th St.

THE BROADWAY AND
THEATRE 77TH STREET

awa "Honor of His House."
in "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
RDEN, "The Splendid Sinner"

EST SIDE

St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

MAN 16 Cathedral Parkway.
3 to 11 P. M.
IVET, in "Lest We Forget"

116th St. & 5th Ave.
SUBMARINE EYE."
THE WOMAN IN THE WEB."

REEL & MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street
ton Forbes-Robertson
asks and Faces."

EST 99th & Columbus Ave.
Cont. 11.30 to 11 P. M.
NETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 162D STREET.
Phillips in "The Ruky Road"

COMEDY 3704 3d Ave.
IAFERRO, "The Three of Us"
STORY COMEDY

Vestchester Av. & 161st St.
DANCE TALMADGE
"THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENCE"

THEATRE, 4048 Third Av.
iscalc in "Madame Who?"

RESCENT 168TH STREET
& BOSTON ROAD

APLIN in "Chase Me, Charlie"
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
iscalc in "Within the Cop"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

RIVOLI

Monument Square

It's easy
to confess
a crime to
a lovely
woman—
but who
will she
tell?



WHAT man—particularly a young
man—can resist the entreaties of a
beautiful woman who seems to love him,
to tell her a dangerous secret? It's hard not
to confide in her, and that is just the reason
why some of the world's most successful
spies and detectives have been women!

ADOLPH ZUKOR
PRESENTS

PAULINE FREDERICK

"OUT OF THE SHADOW"

A Paramount Picture

Founded on "The Shadow of the Rope" By Ernest Hornung Scenario by Eve Unsell
Directed by Emile Chautard

Added Special Attraction!

"Beware of Boarders"

Paramount-Mack Sennett Comedy

UP AND DOWN
BROADWAY

In and Out
of the
Film Studio

BELOW 14TH

NEW STAND EAST BR
& MARK
Mrs. Vernon Castle, "Hillcrest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Seco
FRANK KEENAN in "LOAF
4th Epis. "THE WOMAN IN

ST. MARKS 133 Sec
CARLYLE BLACKWELL in
OUT." "THE EAGLE"

WINDSOR THEATRE 41
GAIL KANE in "THE VAR
Episode 16 "THE MYSTER

M. & S. Thea

AMERICAN MOVIES

Francis X. Bushman & B
in "With Neatness and

M. & S. 6-8 De
J. Warren Kerrigan in "T
Card." 8th Epis. "The

NEW 14th ST. 14TH
"TARZAN OF THE
The Wonder Play of

ODEON 58-62 Clin
DOROTHY DALTON in
Mack Sennett Comedy, "It Pa

PALACE 133 E
Pauline Frederick, Mrs. M
5th Epis. "The Woman

SUNSHINE 141 E
Edith Storey, "Treasure

WACO 118 Riv
Elsie Ferguson, "The S

STAPLETON

RICHMOND THE

CARMEL MYERS in "The M
CHARLIE CHAPLIN in "A

NEWARK, N

"Tarzan of the Apes" with a
A Sidney Drew Com

HOBOKEN

STRAND Washing
STRAND PLAY
IN
"BROADWAY JO

YONKERS, N

HAMILTON WM. S
"A SON OF DEMOCR

ORPHEUM KITTY
in "THE PU
Tpw—MAE MARSH in "Field

ROCKAWAY B

NEW THEATRE HAMMET
ROCKAW
IN "37
OLGA PETROVA WITH

FAR ROCKA

COLUMB

MAE MARSH, "The Face

Stuyvesant Heights

COLONIAL BROAD
ROCKA
BILIE BURKE in "Eve's

DECATUR Broadwa
Cont. 1.3
"The Kaiser—The Beast

HALSEY THEATRE Hal
Cont.
Henry B. Walthall in "Hunde
USUAL VAUDEVILLE

IMPERIAL THEA, Halsey &
Cont. 1.3
Margery Wilson in "Flames

Ridgewood Secti

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of
Pauline Frederick's New Photoplay "Out of the Shadow"

A PARAMOUNT PICTURE

BRIDE IS ACCUSED OF HUSBAND'S MURDER IN "OUT OF THE SHADOW"

Pauline Frederick Has Unusual
Role in Her Newest
Picture

APPEARING as a young Australian bride who is wrongfully accused of the murder of her brutal husband, Pauline Frederick, the talented Paramount star, will be seen in a powerful characterization in her latest photoplay, "Out of the Shadow", at the theatre next The role is one that taxes Miss Frederick's powers as an actress to their utmost, but it is said that her portrayal is one of the finest of her screen career.

The story of the photoplay, which is a picturization of E. W. Hornung's celebrated novel, "The Shadow of the Rope," is unusually dramatic and there are numerous tense situations all of which hold the interest to the final scene. How Ruth Minchin, the young wife, induces the real criminal to confess his crime and how she later finds happiness in the love of a strong resourceful man, are admirably shown.

Miss Frederick is finely supported by picked Players, her leading man being Wyndham Standing, one of the most artistic leading men in motion pictures. The story was adapted by Eve Unsell, and the director was Emile Chautard.

A Famous Director

EMILE CHAUTARD, who directed Pauline Frederick in her latest Paramount photoplay "Out of the Shadow," which is on view at the theatre this week, is a talented director whose artistry is admirably evidenced in this superb photoplay which is attracting large audiences at every showing.

FAMOUS COURT ROOM DUPLICATED IN NEW FREDERICK PICTURE

Replica of Court of General Sessions in New York Seen in
"Out of the Shadow"

ONE of the finest settings ever supplied for any motion picture, is the court room scene in "Out of the Shadow," the latest Paramount photoplay starring Pauline Frederick, which will be displayed for the first time in this city at the theatre next The set is the replica of Part I, Court of General Sessions in New York City, one of the most elaborately appointed tribunals in the country.

It is in this court room that Ruth Minchin, the part played by Pauline Frederick, is tried for the murder of her drunken husband who has treated her brutally from the date of their marriage. She is acquitted because of lack of evidence to convict, and to disabuse the public mind as to her guilt, she begins a quest for the assassin and finally prevails upon the real slayer, a pianist, to confess the murder. Miss Frederick is finely supported, her leading man being Wyndham Standing

A Picture Novelty

PAULINE FREDERICK'S latest Paramount photoplay, "Out of the Shadow," which is being presented at the theatre this week, is a novelty in one respect. When Miss Frederick as the heroine, tells the story of her suffering at the hands of a brutal husband, more than twenty close-ups are employed, each dissolving into a subtitle and the subtitle in turn dissolving into its scene as recounted. In this way the star's extraordinary emotional powers are vividly and doubly transferred to the screen as her story develops step by step.

"OUT OF THE SHADOW" IS BASED ON FAMOUS E. W. HORNUNG NOVEL

Pauline Frederick's New Film
Has Exceptionally Strong
Role for Star

THERE are few who have not read E. W. Hornung's powerful novel, "The Shadow of the Rope" which was published several years ago and which has enjoyed a phenomenal sale. This story has been picturized by Paramount under the title of "Out of the Shadow" and it will be shown at the theatre next... .., with beautiful Pauline Frederick in the stellar role.

Mr. Hornung has told in graphic style the story of a young Australian girl who weds a man, is treated with fiendish cruelty by him, and when he is slain in self-defence by a pianist of whom he is jealous, the bride is arrested for his murder. She is tried, but acquitted, and later her innocence is established when the slayer confesses.

The young woman then learns to love a strong man and their love romance ends happily for both.

Miss Frederick is supported by picked players, her leading man being Wyndham Standing. Others in the cast include Ronald Byram, William Gross, Emma Campbell, Jack W. Johnson, Syn De Conde and Catherine Thomas.

An Excellent Photoplay

ONE of the best photoplays seen in this city in many months is "Out of the Shadow," starring Pauline Frederick, which is the feature of the bill at the theatre this week. It is an excellent photoplay and affords Miss Frederick one of the strongest roles she has ever essayed. The support generally is of the finest quality.

CAPITALIST'S HOME SHOWN IN PICTURE

Flagler Residence Feature of
"Out of the Shadow"

ONE of the finest summer residences of the exclusive Greenwich, Conn., colony is that of John H. Flagler, the capitalist. During the filming of "Out of the Shadow," Pauline Frederick's latest Paramount photoplay which will be shown at the theatre next Emile Chautard, the director, found it necessary to find an adequate background for several of the best scenes of the photoplay and the entire company was taken to Greenwich, where the photographing of the scenes attracted a large and fashionable audience.

Miss Frederick has a highly dramatic role in this picture, that of a young bride who is treated with shocking brutality by a drunken husband and who, when he is killed in self defence by a man who had roused his jealousy, is accused of the murder and tried for her life. She is acquitted and later marries a strong man who had befriended her in the days of her adversity. There is a strong cast headed by Wyndham Standing.

Capable Scenarist

EVE UNSELL, who pictured Pauline Frederick's new Paramount photoplay, "Out of the Shadow," which is on view at the theatre this week, is a scenarist of reputation who has many notable picture successes to her credit. She has done excellent work in "Out of the Shadow," the continuity of her story being exceptionally fine. The picture is attracting large and delighted audiences.

STRONG PLAYERS IN "OUT OF THE SHADOW"

Pauline Frederick Well Supported
in New Photoplay

A supporting cast of unusual excellence has been provided for Pauline Frederick in her latest Paramount photoplay, "Out of the Shadow," which will be presented at the theatre next All the players therein are trained in screen work and their respective portrayals are characterized by intelligence and discretion.

Wyndham Standing, an actor well known on the legitimate stage, is Miss Frederick's leading man and his screen characterizations have been warmly praised. Other well known players are Jack W. Johnson, Syn De Conde, Ronald Byram, William Gross, Emma Campbell, Nancy Hathaway, Agnes Wakefield, Henry Heaton and William T. Hayes. The picture was adapted to the screen by Eve Unsell and the director was Emile Chautard.

What Would You Do?

IF a friend of yours, a young bride, were to be accused of her husband's murder, and if the evidence seemed to point to her guilt, although she is in truth innocent, would you help her? This question is answered in the affirmative by Richard Steel, the admirer of Ruth Minchin, the part played by Pauline Frederick in her latest Paramount photoplay, "Out of the Shadow" which is being presented at the theatre this week. The photoplay is one of intense interest and the various roles, interpreted as they are by capable players, stand out clearly throughout the representation. Emile Chautard was the director.

"OUT OF THE SHADOW" DRAMATIC PICTURE

Pauline Frederick's New Film
Has Strong Appeal

A photoplay with a distinct heart appeal and tense dramatic action is "Out of the Shadow," Pauline Frederick's latest Paramount starring vehicle which will be shown at the theatre next The story is a picturization of E. W. Hornung's celebrated novel, "The Shadow of the Rope" which was one of the best sellers of England and this country several years ago.

Miss Frederick plays the role of a young Australian bride, recently arrived in America, who is unjustly accused of the murder of her brutal husband. The big scene is laid in a court room where the web of circumstantial evidence all but succeeds in convicting her of the crime. The court room setting, is said to be most elaborate, even to the mural decorations, and it is regarded by all who have seen it as a masterpiece of stagecraft.

In the role of Ruth Minchin, the hapless bride, Miss Frederick is said to have one of the most intensely emotional parts with which she has yet been provided. A cast of more than ordinary excellence has been chosen to support the star.

A Finished Actor

WYNDHAM STANDING, one of the most finished actors of the stage and screen, is Miss Frederick's leading man, in her new photoplay "Out of the Shadow," which is the bill at the theatre this week. Mr. Standing has appeared opposite many of the leading stars, his previous role in a Famous Players-Lasky production being that of the soldier husband of Elsie Ferguson in the Artcraft picture, "Rose of the World."

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"OUT OF THE SHADOW"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheet
Rotogravure one-sheet
Twenty-four sheet

Photos

8 8x10-black-and-white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION

487 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Out of the Shadow"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Miss Hotchkiss:-

You ought to know more about MEN. The chances are that your knowledge of masculinity is limited to your father, your brother or our sweetheart.

You can study men, at close range, of every kind, class and nature in the newest Paramount Picture starring Pauline Frederick in "Out of the Shadow."

Was Ruth justified in marrying Minchin, the brute, for "protection?" Did Severino, "the other man," have the right to love her? When the real man came was she justified in accepting him?

These questions will be of gripping interest to you. You can answer each of them intelligently after you have seen the picture. You'll find this picture "at home" any day this week.

Yours sincerely,

.....
Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Out of the Shadow"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Has any woman a right to have a husband and two clandestine lovers? You say "No!" of course.

But! Suppose the woman is in the position of Ruth, the character that is portrayed by Pauline Frederick in "Out of the Shadow"-- a Paramount Picture.

You may still say "No!" but then -- -you haven't seen the picture! THAT may change your mind! See it this week. Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

If you were a man what would you do under these circumstances? You are devoted to a woman who means more than life to you; but she is married to a brute who will not release her. How would you get her?

If you see Pauline Frederick in "Out of the Shadow," her latest Paramount Picture, you'll be better able to decide this delicate problem. Come down some day this week, please.

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

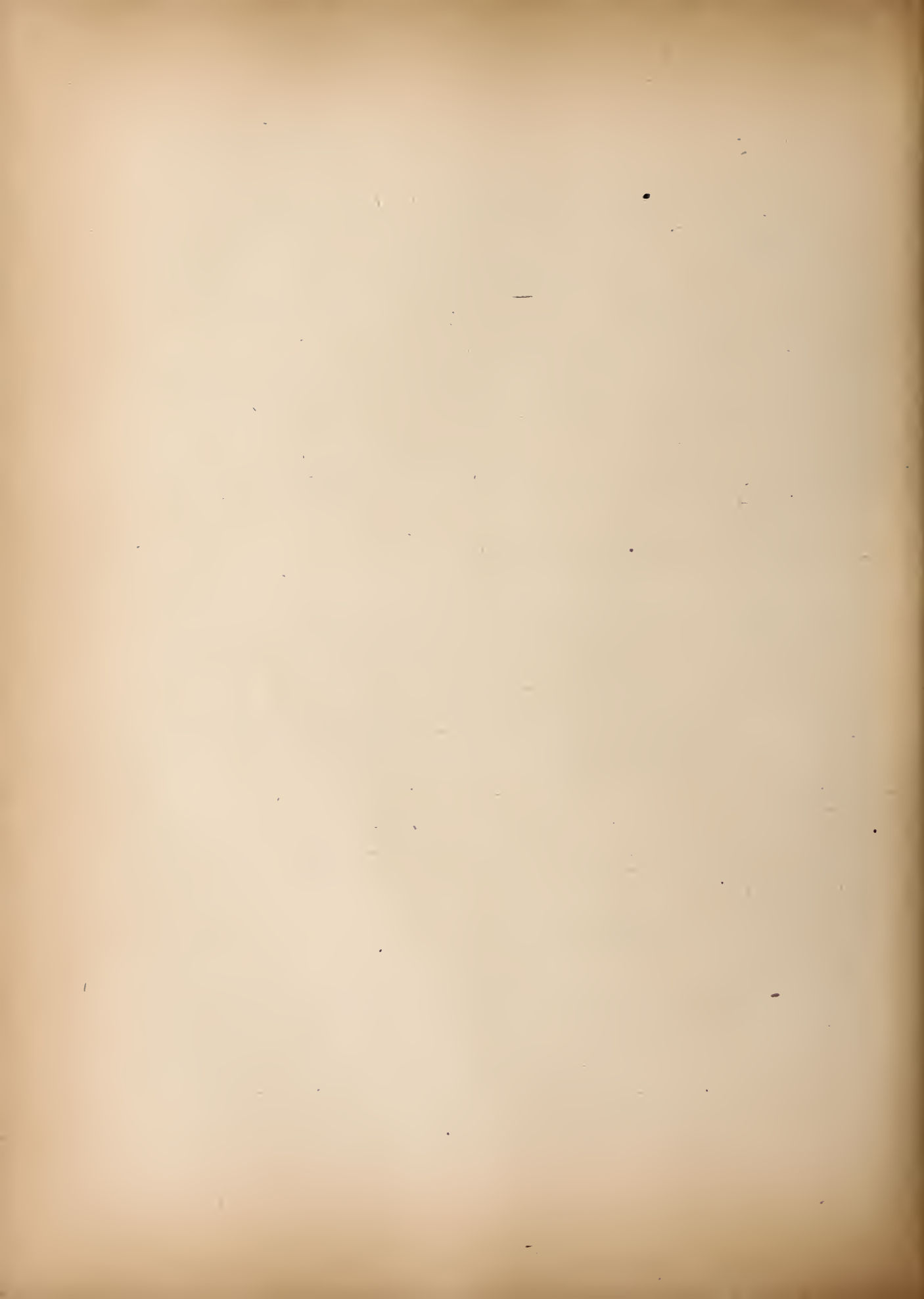
DEAR MADAM:

Ruth tasted the bitter and sweet of life. She married a brute and was loved by one of God's noblemen. How Ruth was rid of her brutal husband makes one of the greatest photoplays ever shown.

You'll fairly live Ruth's part with Pauline Frederick in "Out of the Shadow," her latest Paramount Picture; the picture is so real.

Drop in on us some day this week, won't you? Yours sincerely,

Manager _____



ADVERTISING POSTERS FOR "OUT OF THE SHADOW"



Six Sheet



One Sheet



One Sheet



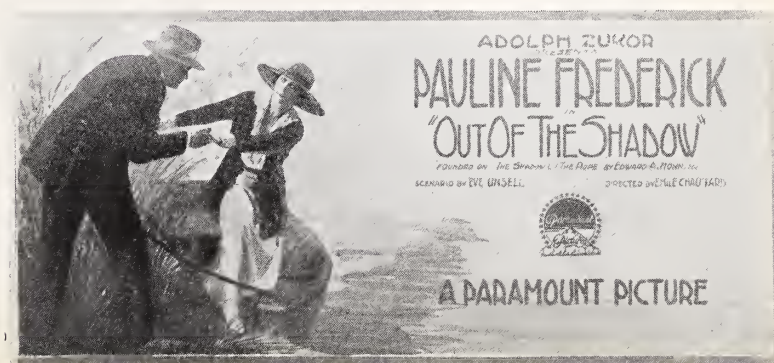
Slide



Three Sheet



Three Sheet



Twenty-four Sheet

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITHS "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOODBYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOLING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain (And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 18

Jane Goes A-Wooing

Scheduled Release Date: 5 Jan 1919

How To Advertise
VIVIAN MARTIN
in
"Jane Goes A-Wooing"
A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

Vivian Martin in "Jane Goes A-Wooing"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.

Centre Row—Three Two-Column Cuts and Mats.

Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Important Facts Regarding Vivian Martin and Her New Paramount Picture, "Jane Goes a-Wooing"

VIVIAN MARTIN, THE STAR

VIVIAN MARTIN, beautiful and talented, undeniably is one of the most popular stars on the Paramount roster. Miss Martin is an actress of exceptional ability and charm, and her engaging and winsome personality has won for her a clientele of admirers so numerous as to excite the envy of less fortunate players in the populous field of the silent drama. An actress of rare powers who has many notable characterizations to her credit, Miss Martin's genius manifests itself with exquisite adaptability and forceful expression in every role she essays, be it that of a maid of high degree in a mansion or scrub lady in an opera house. Her versatility was amply manifested in "Mirandy Smiles," her recent picture success, but in "Jane Goes a-Wooing" wherein she is seen as a courageous Irish girl stenographer who faces responsibilities of a most unusual character with splendid bravery and a resourcefulness, she presents another delightful portrait which displays her optimistic and bouyant spirit with refreshing effect. Miss Martin is one of the romantic figures of the screen world who has forged her way into the hearts and affections of motion picture fans by the irresistible force of her artistry and all those personal traits with which nature has so richly endowed her.

THE AUTHOR

EDITH KENNEDY, a scenarist and screen author of ability and manifold accomplishments, wrote and adapted "Jane Goes a-Wooing" with the happiest results. Miss Kennedy also wrote "Mirandy Smiles" for Miss Martin, and Lila Lee's initial starring vehicle, "The Cruise of the Make-Believes." She has written other photoplays of merit, all of which attest to her skill as a writer of exceptional ability.

THE DIRECTOR

GEORGE MELFORD, who directed Miss Martin in "Jane Goes a-Wooing" is a maker of stars as well as a director with a special gift for making a great spectacle out of a seemingly trifling theme. He directed Miss Martin in many of her picture subjects and his latest achievement is one of such engaging charm as to make the name of "Uncle George" more prominent than ever in his field.

THE STORY

JANE NEILL, a stenographer who chews gum, but who is spunky and high spirited, is loved by Mickey Donovan, who runs the "White House" lunch cart. But Jane secretly yearns for loftier game and she puts him off. When her father, a shiftless rascal, deserts her, leaving to her the care of twin sisters, she obtains employment as stenographer with David Lyman an eccentric millionaire who is writing a play. There she meets Monty Lyman, the old man's heir, a happy-go-lucky young man, and instantly falls in love with him. Monty offends his relative and when the latter dies soon after, he leaves his wealth to Jane. She doesn't want the money, but she is desirous of making a man out of Monty, so she arranges things with her lawyer with the result that Monty, believing himself penniless, goes to work. He proves fickle however and when he begs to marry Jane, she declines his offer. Her heart now turns to Mickey whose manly qualities she has long admired. She burns up Lyman's will thereby making Monty the heir to his relative's estate, and convinced that the best things are not what you go after, but those which come to you when you need them most, she goes to the "White House" and makes Mickey's heart glad by accepting him as her partner for life.

THE SUPPORT

SUPPORTING players, of unusual ability appear in this photoplay. These include Niles Welch and Casson Ferguson, two young actors of more than average ability, Spottiswoode Aitken, one of the most famous interpreters of old men parts in motion pictures, Herbert Standing, Helen Dunbar, Byrdine Zuber, Clyde Benson and the Mackenzie twins.

THE PHOTOGRAPHER

PAUL PERRY, who contributes the excellent photography of "Jane Goes a-Wooing," is considered one of the cleverest cameramen in the business. Some of his best work was done on "Hidden Pearls," and "The City of Dim Faces," starring Sessue Hayakawa, and "The Source," starring Wallace Reid.

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Cast and Story of "Jane Goes a-Wooing"

For Use of Exhibitors in Their House Organs or of Editors Who Desire General
Publicity in the Exploitation of Vivian Martin's New Photoplay.

A Paramount Picture

Dainty Vivian Martin an Irish Stenographer in Her Latest Paramount Photoplay, "Jane Goes a-Wooing"

*Story of Photoplay an Absorbing One Vibrant With Humor and Pathos and Affords
Miss Martin One of the Best Roles of Her Screen Career.*

JANE NEILL, seventeen years old, who has spent some years in an Industrial school, receives information that her father, Joe Neill, who kept the "White House" lunch wagon, has decamped, after he had placed the twins in an orphan home. Jane takes charge of the business and cares for the twins.

Mickey Donovan intimates that she may have a home if she marries him, but she fails to appreciate his consideration. She reads an advertisement calling for a stenographer, "homely, middle-aged and strong as a horse." She goes to the address given, where she finds David Lyman, a patron of literature and arts, who is a nervous wreck and who is trying to complete a morality play before he dies. When Lyman dictates his terms, she thinks of the helpless twins and consents.

Monty Lyman, a relative of the elder Lyman, and his heir, who is addicted to sports and gambling occasionally, meets Jane and finds her infinitely more attractive than Nita Arliss, who is beautiful and well groomed and whose mother hopes one day to make Mrs. Lyman. Monty finds Jane quite fascinating. Monty has incurred the enmity of old Lyman's secretary, who poisons the mind of the old man against him with the result that Monty's allowance is stopped.

Jane goes to the orphan asylum, gets the twins and establishes them in a tenement which she calls home. Monty learns from Mr. Harmon, his lawyer, that his allowance has been stopped and he seeks in vain to change the irascible old man's mind. Jane is kept up late one night by Lyman, who is dictating to her. His mood changes and he drives her from him. She flees down a corridor and in a large apartment sees a

"JANE GOES A-WOOING"

The Cast

Jane Neill Vivian Martin
Monty Lyman . . . Niles Welch
Micky Donovan

Casson Ferguson

David Lyman

Spottiswoode Aitken

Mrs. Arliss Helen Dunbar

Nita Arliss . . . Byrdine Zuber

Harmon Clyde Benson

The Twins . . . McKenzie Twins

Derondo . . . Herbert Standing

party given by Monty. He dances with Nita and for the sixth time, asks her to marry him. But, warned by her mother to be on her guard until the contents of Lyman's will are revealed, she puts him off.

Monty sees Jane in her hiding place above and insists that she join the merrymakers. Jane is hungry and Monty goes in search of food. Some of the men guests find Lyman's door ajar and enter and begin a rough house. Monty arrives and is trying to quiet the men when Lyman and Jane enter. The old man drives them furiously forth. When Monty seeks Lyman the next morning, his body is discovered lying on the floor. A letter addressed to Jane is found and she takes it to her home in the tenement.

But when Jane opens the letter she is amazed to find Lyman's will, which directs that the entire Lyman fortune shall go to her! She returns to the Lyman home and overhears Harmon tell Monty that the Lyman estate now belongs to him by virtue of the terms of a will they are examining. Jane now realizes that the last Lyman will would not only deprive Monty of his inheritance but cause him to hate her. So she

decides to remain silent and return to the tenement.

After an interview with the twins she calls on Harmon, shows him Lyman's last will and insists that the lawyer shall keep her identity as heir secret from Monty pending a certain plan she has in mind. Harmon tells Monty of the will and when the Arliss women hear of it they congratulate themselves upon having escaped a misalliance. Monty is told that he always shall find a home at the tenement, No. 11 G street, and he goes there only to find Jane, who treats him to a delightful dinner. In the succeeding days, Jane mends Monty's clothing and he in return, plays with the twins and tells her that he hopes some day to tell her—

Mrs. Arliss prompts Nita to search Monty out in his tenement room and Jane's fighting blood is aroused when she learns that the mother and daughter are leagued together in a plot to steal Monty from her. She tells Harmon the day of dissimulation has passed and he introduces her to Monty and the Arlisses as Lyman's sole heir. She is finely arrayed and at this moment Mickey comes with the sole purpose of asking her to marry him. Monty rejoins her and she thrusts Lyman's will into a stove. Monty asks her to marry him. She shakes her head in the negative, for she realizes that she doesn't love Monty after all.

Monty, relieved, leaves her and Mickey comes forth from his hiding place trembling, for if Jane refused Monty, what would she do to him? But she doesn't—, for his loyalty and devotion have struck a responsive chord in her heart. She tells Monty that sometimes the best things are not what you go after but those that come to you, when you need them most.

Press Review of "Jane Goes a-Wooing"

To Be Sent to the Newspapers Immediately After the First Display of
Vivian Martin's New Photoplay.

A Paramount Picture.

Vivian Martin Proves a Delight to Her Admirers in Her New Paramount Photoplay, "Jane Goes a-Wooing"

***Beautiful and Talented Star Portrays Role of Brave Stenographer and Adds Another
Artistic Characterization to her Long List of Admirable Screen Portraits.***

REVEALING her in a new and unusually captivating characterization, that of a brave, resourceful, high-minded Irish stenographer, Vivian Martin, the beautiful Paramount star, appeared in her latest starring vehicle. "Jane Goes a-Wooing" at the theatre yesterday. The picture made an instant and emphatic hit with the audience and every scene of the gripping story was watched with breathless interest.

"Jane Goes a-Wooing" unfolds a story that has great love interest and the whimsical quality that one expects of Miss Martin's pictures. In addition it has more real drama than most of her recent offerings and it should and doubtless will, prove one of her most successful vehicles.

Miss Martin plays the part of Jane Neill, a courageous little girl who chews gum, and who takes dictation for a living. She has all the spunk of the best type of American business girl and she is loved by Mickey Donovan, who runs the "White House" lunch cart.

But Jane doesn't think she loves Mickey quite enough to marry him. When her father, who is somewhat of a vagabond, goes away and leaves the twins, her two younger sisters, in her care, Jane decides that she is quite able to take care of them. She obtains a position as stenographer to an eccentric old millionaire who is writing a play. There she meets Monty Lyman, the old man's relative and

heir, a handsome, happy-go-lucky youth and she falls in love with him.

As it happens, Monty offends his elderly relative and when the latter dies soon after, he leaves his wealth to Jane, his little stenographer, disinheriting Monty absolutely. Jane doesn't intend to take it, but she wants to make a man of Monty, so she arranges things so that he believes himself to be penniless, hoping he will get a job and make good. He

does try to make good, but he is fickle and easily influenced and when he finally offers to marry Jane she refuses him, as she realizes that she does not love him, but that her affections are centered on the patient and true Mickey Donovan.

Vivian Martin gives an exquisite performance as the little stenographer heroine. She is winsome, and there is always the flash of a fine spirit in her acting so that she makes the character of Jane stand out vividly. Niles Welch is excellent as Monty Lyman and Casson Ferguson gives a delightful interpretation of the Irish boy, Mickey Donovan.



VIVIAN MARTIN

Spottiswoode Aitken, the most famous interpreter of old men in the pictures, gives his usual artistic performance as the wealthy and elderly David Lyman. Others who do excellent work are Herbert Standing, Helen Dunbar, Byrdine Zuber, Clyde Benson, and the McKenzie twins. George Melford directed the picture and Paul Perry contributed the photography. The story and scenerio were the work of Edith Kennedy.

NEW STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

CONCERNING

VIVIAN MARTIN IN "JANE GOES A-WOOING"

A Paramount Picture

What We'd Say If You Should Drop Into The Office.

HELLO, old man! Glad to see you.

Pull up a chair. That's right. Make yourself at home.

Have a cigar? Think you'll like this brand.

This latest Paramount picture for Vivian Martin, "Jane Goes A-Wooing," ought to go over big with your people.

It's a mighty snappy little story, and it shows what she can do. Your people expect a lot of clever stuff from Vivian Martin, and they won't be disappointed in this, you can bet your life.

Many stenographers in your town? They will find something of special appeal for them. Play your newspaper advertising to reach them. Remember, old man, every one of them—that is, nearly every one of them,—has a best beau, so when you get one you get two sales.

A good many stenographers dream about the boss dying and leaving his fortune to them. Some of them wish he'd die whether she got the money or not, and we can't blame them.

Vivian Martin is a stenographer in this picture and the boss actually dies and she actually is made his heiress.

No, it wasn't a love affair. He did it to put one over on his nephew whom he thought was useless.

Then the girl makes the nephew redeem himself. Does she marry him? I should say not. She gives him back his fortune.

Its an odd story, isn't it?

You have an unusual chance to get every office girl and stenographer in your town to come into your house if you play these points up strongly in your ads.

Try it out. It's worth trying, for remember, every stenographer in the world has a little time to talk about last night's amusement—and she's got a beau, too, who will buy the best seats in the house.

Her Record.

"Little Miss Optimist"

"The Sunset Trail"

"The Trouble Buster"

"Molly Entangled"

"The Fair Barbarian"

"A Petticoat Pilot"

"Unclaimed Goods"

"Viviette"

"Her Country First"

"Mirandy Smiles"

An Advertising Tip.

YOUR patrons will have delightful memories of "The Cruise of the Make-Believes," Lila Lee's first starring vehicle, and more recently, of that happy and sunny cross-section of life, "Mirandy Smiles" in which Vivian Martin won new friends.

Edith Kennedy wrote these, as well as "Jane Goes A-Wooing," and in the latter has shown even a surer touch and more genial humor than in either of the others named. Tell your people about it.

Some fillers for your ads.

IF you were a stenographer, and chewed gum, and had two twin baby sisters to care for, and a rich man should leave you his fortune, would you destroy the will? Most people would not, but Jane Neill was not like most people. Vivian Martin proves this when "Jane Goes A-Wooing."

THE best things in life are not the ones pursued—sometimes they are the things that come unsolicited, and when we need them most. Jane Neill (Vivian Martin) learned this when she went a-wooing.

JANE was not "homely, middle aged and strong as a horse" as the advertisement demanded, but she was a quick witted and capable stenographer. She thought a lot of Mickey Donovan, too, so Monty Lyman was not the only runner in the race. He learns this when "Jane Goes A-Wooing."

Tools For Your Workshop.

DON'T overlook the poster paper that we have issued for "Jane Goes A-Wooing." The coloring is even more attractive than usual, and the action is splendid.

The ad mats and cuts are full of punch, ginger and smiles. That's what you want to get at the people at their own firesides. They'll

read these ads at home, and then come to the show.

The lobby stills in the various sizes are full of action, and in such variety that you should make a mighty fine showing with them.

Use all these aids, and "Jane Goes A-Wooing" will bring home the bacon.

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a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin.. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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STRAND

Broadway at Main Street



"It's in the 'Will'!"

What's the trouble here? Doesn't
the man love the girl? With all his
heart! Does the will forbid their
marriage? Not at all! See the
picture—that'll solve it for you in a
very unexpected way!

JESSE L. LASKY presents

VIVIAN MARTIN

IN
"JANE GOES A-WOOING"

A Paramount Picture

Story and scenario by Edith Kennedy Directed by George Melford

Also

Paramount-Burton Holmes Travel Picture,
"The Belgian Sisters of Luzon"

Paramount-Mack Sennett Comedy, "Her First Mistake"

Latest News Weeklies

STRAND THEATRE



Jane, a pretty sten-
ographer, has one
object in life—to
marry money. Yet,
when the rich, young
Apollo she loves,
"pops"—she turns
him down cold!
How could she do it!

JESSE L. LASKY
presents

Vivian Martin
IN
"Jane goes a-wooing"

A Paramount Picture

Story and scenario by
Edith Kennedy

Directed by George Melford

Also

Paramount-Burton Holmes Travel
Picture, "The Belgian
Sisters of Luzon"

Paramount-Mack Sennett Comedy,
"Her First Mistake"

Latest News Weeklies

**FRUITS OF CONQUEST
HELD UP TO TROOPS**

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

**ARMY DESERTER TELLS
OF WORKING AS SPY**

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
h. St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
—The Beast of Berlin

SEA EIGHTH AVENUE
AT 25TH STREET
Secret, with ELIA HALL,
its "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 23d St.
—The Beast of Berlin

ATHE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
Continous 1 to 11 P. M.
in "ROUGH & READY"
ave., 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P. M.
BRADY in "THE TRAP."
THE WOMAN IN THE WEB.

EST SIDE
St. to 86th St.

THE BROADWAY AND
THEATRE 77TH STREET

awa "Honor of His House."
in "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
RDEN, "The Splendid Sinner"

WEST SIDE
h. St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

IAN 16 Cathedral Parkway.
2 to 11 P. M.
VET, in "Lost We Forget"

IVET, in "Lost We Forget"
146th St. & 5th Ave.
THE WOMAN IN THE WEB.

REETS & MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
"16th Street.
Boston Forbes-Robertson
asks and Faces."

EST 29th & Columbus Ave.
Cont. 11.30 to 11 P. M.
NETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 162D STREET.
Phillips in "The Risky Road"

COMEDY 3754 3d Ave.
IAFFERO, 'The Three of Us'
STORY COMEDY

Westchester Av. & 161st St.
DANCE TALMADGE
"THE STUDIO GIRL"
TH CLIFFORD
& GUILT OF SILENCE"

THEATRE, 4048 Third Av.
iscale in "Madame Who?"

RESCENT 168TH STREET
& 83RD ROAD

APLIN in 'Chase Me, Charlie'
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
iscale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
Continuous 1 to 11 P. M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
DMAS. "Betty Takes a Hand"

RIVOLI

Monument Square



*Did she
marry
laughter or
"looker"?*

CAN a girl truly love two
men at the same time?
Can she make each believe
he's her choice till she's ready
to choose? This girl does.
See how!

JESSE L. LASKY presents

VIVIAN MARTIN

IN
"JANE GOES A-WOOING"
A Paramount Picture

Story and scenario by Edith Kennedy

Directed by George Melford

Also

Paramount-Burton Holmes Travel Picture,
"The Belgian Sisters of Luzon"

Paramount-Mack Sennett Comedy, "Her First Mistake"
Latest News Weeklies

UP AND DOWN
BROADWAY

In and Out
of the
Film Studio

BELOW 14TH

NEW STAND EAST BR
& MARI
Mrs. Vernon Castle, "Hillcrest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Secol
FRANK KEENAN in "LOAF
4th Epis. "THE WOMAN IN

ST. MARKS 133 Se
CARYLLE BLACKWELL in
OUT. "THE EAGLE"

WINDSOR THEATRE 41
GAIL KANE in "THE TA
Episode 16 "THE MYSTERY"

M. & S. Thea

AMERICAN MOVIES
Francis X. Bushman & B
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M. & S. 6-8 De
J. Warren Kerrigan in "T
Card." 8th Epis. "The I

NEW 14th ST. 14TH
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The Wonder Play of

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DOROTHY DALTON in "I
Mack Sennett Comedy, "It Pa

PALACE 133 E
Pauline Frederick, Mrs. D
5th Epis. "The Woman

SUNSHINE 141 E. P
Edith Storey, "Treasure

WACO 118 Riv
Elsie Ferguson, "The So

STAPLETON
RICHMOND THE
CARMEL MYERS in "The M
CHARLIE CHAPLIN in "A

NEWARK, N

GREY HILL 11
"Tarzan of the Apes," with
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HOBOKEN

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"A SON OF DEMOCR

ORPHEUM KITTY
in "THE PU
Tpw—MAE MARSH in "Field

ROCKAWAY B

NEW THEATRE HAMMET
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OLGA PETROVA WITH

FAR ROCKA

COLUMB
MAE MARSH, "The Face

Stuyvesant Heights

COLONIAL BROAD
ROCKA
BILIE BURKE in "Eve's

DECATUR Broadwa
Cont. 1.3
"The Kaiser—The Beast

HALSEY THEATRE Halsey
Cont.
Henry B. Walthall in "Hunide
USUAL VAUDEVILLE

IMPERIAL THEA. Halsey &
Cont. 4.5
Margery Wilson in "Flames

Ridgewood Secti

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of
Vivian Martin's New Photoplay, "Jane Goes a-Wooing."

A Paramount Picture

"JANE GOES A-WOOING" HAPPILY COMBINES ROMANCE AND TRUTH

**Vivian Martin Has Excellent
Role in New Paramount
Photoplay.**

A COMBINATION of realism and romance is offered in Vivian Martin's new Paramount picture, "Jane Goes a-Wooing," which will be presented at the theatre next Vivian is seen as a courageous little Irish girl who is left with the care of her twin sisters when her father, who is an irresponsible vagabond, deserts and leaves his three children destitute.

Mickey Donovan, who runs the White House lunch cart, wants Jane to marry him, but Jane does not care enough for Mickey. She sets out to make a living herself and she succeeds, and also falls in love with a rich man. But the rich young man, who seems the ideal lover at first, soon shows Jane that his qualities are not the best, and she can't help but compare him to Mickey, to the latter's favor. In the end we see Jane and Mickey happily united.

Vivian Martin is a vivacious and appealing Jane. This is announced as one of the strongest and most dramatic stories little Miss Martin has had in some time. Niles Welch plays the rich young man and Casson Ferguson is Mickey Donovan. Both are young actors of splendid ability.

Spottiswoode Aitken portrays an elderly playwright and Herbert Standing is Derondo, a theatrical manager. Others who are reported to do excellent work are Helen Dunbar, Byrdine Zuber, Clyde Benson, and the McKenzie twins.

The picture was directed by George Melford, who was assisted by Claude Mitchell. Paul Perry was the cameraman. The story was written by Edith Kennedy. Miss Martin is splendidly supported.

HUMAN INTEREST IS ABUNDANT IN VIVIAN MARTIN'S PHOTOPLAY

**Paramount Star Has Appealing
Role in Splendid Picture
"Jane Goes a-Wooing."**

HUMAN interest, which perhaps more than any one other thing tends to make a photoplay popular, is abundant in "Jane Goes a-Wooing," Vivian Martin's new Paramount picture, directed by George Melford, which will be shown at the theatre next.....

As a little stenographer who has never known anything but poverty, plunged suddenly into a prospect of unlimited wealth and with a possible romance embodied in the striking figure of the disinherited nephew of her benefactor, Miss Martin does some of the most telling work of her career.

Niles Welch plays the young man who wins the admiration of the stenographer, while Casson Ferguson is the constant young Irishman who admires Jane and runs a lunch wagon.

Jane has as her slogan—"If you want a thing, go after it." But when she has finally won the love of the society man she finds she doesn't want him after all and goes back to Mickey, who has never wavered in his love and trust.

Two pretty children add much charm to the story and the work of Spottiswoode Aitken, as the old dramatist, is excellent. There are many other well played characters, it is said, and the setting for the picture is claimed to do full justice to the clever story by Edith Kennedy.

Paul Perry did the camera work and Claude Mitchell assisted in the direction. This is Niles Welch's first appearance in a Paramount picture since his new contract with the Famous Players-Lasky Corporation and he is declared to have given a wonderfully convincing performance.

LEADING FIGURE OF "JANE GOES A-WOOING" IS BIG HEARTED GIRL

**Vivian Martin's New Paramount
Photoplay Has Intensely
Interesting Story.**

JANE NEILL was a little girl with a big heart and indomitable courage. When she was suddenly left alone in the world, with her younger twin sisters to look after, she faced the situation bravely. This is the beginning of the story of Vivian Martin's new Paramount photoplay, which will be shown at the theatre next.....

Mickey Donovan, who was quite a capitalist in a small way and ran the "White House" lunch cart on a nearby corner, knew that Jane was the One Girl for him, but Jane was not so sure. So she refused his offer of marriage and went out into the world to make her own living as a stenographer.

Armed with a pad and pencil and large quantities of chewing gum she invaded the aristocratic home of David Lyman, an elderly playwright. Lyman wanted a stenographer that he could swear at when things were going wrong and Jane said that she was just the girl for the job.

There she met the old man's nephew, Monty Lyman, and soon decided that she was in love with him. Numerous dramatic incidents followed, old Mr. Lyman died, and Monty Lyman, put to the test, proved that he was not the splendid young man that Jane thought him. More and more she compared him with the patient Mickey Donovan, who waited hopefully at the White House lunch cart. And in the end there is a happy reunion between Jane and Mickey.

Vivian Martin is said to be at her best as Little Jane Neil and Niles Welch plays Monty Lyman. Casson Ferguson is reported to be excellent as the Irish boy, Mickey Donovan.

"JANE GOES A-WOOING" IS HEART APPEALING

Vivian Martin Has Fine Role In Her Latest Photoplay.

THE heart appeal of "Jane Goes a-Wooing," the new Paramount picture starring Vivian Martin, which will be shown at the theatre next, is certain to make it popular with film fans, according to reports. It has decidedly more dramatic interest than most of the recent Martin stories and in addition presents a likeable and happy story of a courageous little stenographer in his uncle's house.

This girl, Jane Neill, is loved by two men, one of them Mickey Donovan, owner and manager of the "White House" lunch cart, and the other, Monty Lyman, a rich young man, whom Jane meets when she takes a job as stenographer in his uncle's house.

Vivian Martin is said to be at her best in the role of Jane, and Edith Kennedy, who wrote both story and scenario for the picture, is reported to have done an excellent piece of work. Casson Ferguson appears as Mickey Donovan and Niles Welch is at his best as Monty Lyman. These young men are both well known juveniles and their appearing together opposite Miss Martin assure additional popularity for the picture. Two other distinguished members of the cast are Spottiswoode Aitken and Herbert Standing. Helen Dunbar, Byrdine Zuber, Clyde Benson and the McKenzie twins round out the cast.

Aitken Famous Player

THE name of Spottiswoode Aitken is always associated with fine performances on the screen. In "The Birth of a Nation," his work stood out with the sharpness of a cameo. Recently he has scored great successes with Mary Pickford and Lila Lee in Paramount and Artcraft pictures. In "Jane Goes a-Wooing," Vivian Martin's new starring vehicle, which is on view at the theatre this week, he is well cast in the part of David Lyman, an elderly and eccentric playwright.

GEORGE MELFORD FAMOUS DIRECTOR

"Uncle George" Shows His Skill in "Jane Goes a-Wooing."

GEORGE MELFORD, who directed Vivian Martin in her latest Paramount picture, "Jane Goes a-Wooing," which will be shown at the theatre next, is a star-maker. He is one of the keenest judges of story values in the pictures and he has a gift of making the most of a whimsical, human little story, in addition to being a splendid director of strongly dramatic pictures.

Among the stars whom "Uncle George," as he is called about the Lasky lot, has introduced to screen audiences are Ina Claire, Edith Wynne Mathison, Laura Hope Crews, Edith Taliaferro, Wallace Eddinger, Fannie Ward, Edna Goodrich, Lou Tellegen and Lila Lee.

In "Jane Goes a-Wooing" Mr. Melford has turned out a splendidly told and humanly acted story of a courageous little stenographer who makes good under adverse circumstances. In directing this picture "Uncle George" and Miss Martin renewed a working partnership of about a year ago when he directed her in a series of pictures.

Talented Scenarist

EDITH KENNEDY, who wrote "Jane Goes a-Wooing," Vivian Martin's new Paramount picture, which is on view at the theatre this week, is a screen author who has done excellent work lately. She wrote the screen version of Lila Lee's first starring vehicle, "The Cruise of the Make-Believes," she adapted Bryant Washburn's latest picture, "The Way of a Man with a Maid" for the screen and she wrote "The Bravest Way," a recent Paramount success.

BRILLIANT PLAYER IS NILES WELCH

Is Vivian Martin's Leading Man in "Jane Goes a-Wooing."

NILES WELCH, who plays the leading male role in support of Vivian Martin in her latest Paramount picture, "Jane Goes a-Wooing," which will be displayed at the theatre next, came to the part of acting via college theatricals. At Yale and Columbia Universities, Mr. Welch devoted a great deal of his time to acting and soon determined to adopt theatrical work as a profession.

He spent three years with a stock company. Then he went to the pictures and soon became a leading man of promise, playing opposite such stars as Mae Marsh and Norma Talmadge.

Recently Mr. Welch joined the Paramount forces and will be seen hereafter in support of Paramount stars. His acting in support of Vivian Martin is of the same high standard that has made him known as one of the cleverest young actors on the screen recently.

Has Come to Front

CASSON FERGUSON, who plays the important part of Mickey Donovan in "Jane Goes a-Wooing," Vivian Martin's new Paramount picture, which is on view at the theatre this week, has come to the front rapidly by his excellent work in Paramount and Artcraft pictures. Mr. Ferguson was leading man for Mary Pickford in "How Could You Jean?" In "The Gypsy Trail" starring Bryant Washburn, he also won an unusual success. In "Jane Goes a-Wooing" he plays a young Irishman who owns and manages a lunch cart and loves little Jane, the stenographer heroine of the story, with a patience and persistence that win out in the end.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"JANE GOES A-WOOING"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Jane Goes A-Wooing"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

December 29, 1918.

Dear Miss Marshall:

Jane is the sort of a girl who gets what she goes after. Money—Men—It makes no difference! Jane gets what she wants!

Won't you let Jane show you how she does the trick? It'll be wonderfully interesting—you may turn it to your profit, too!

Jane Neill is the character played by

VIVIAN MARTIN in "JANE GOES A-WOOING,"
her latest Paramount Picture.

Jane, to make sure that she gets exactly what she wants, keeps two distressed beaus "on a string" till the very last minute and then she chooses.

There was one, pug-nosed, freckled and without a cent. There was another, handsome but fickle. Which would YOU choose, and was Jane right in her choice?

May we expect you some day this week?

Yours sincerely,

Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Jane Goes a-Wooing"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Marshall:

Could you bear a sweetheart who was pug-nosed and had freckles? Wouldn't you rather have a beau with velvety skin and a Grecian profile?

Jane Neill, the character played by Vivian Martin in "Jane Goes A-Wooing" had that sort of a choice to make in this Paramount Picture.

Jane was so undecided that she kept both of them "on a string" for ever so long. You can see her decide, all week.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Marshall:

When Jane wants a beau, she gets herself one! When Jane wants money, she gets it! Jane gets exactly what she wants, whenever she wants it!

Why don't you learn Jane's methods? Come to see Vivian Martin in "Jane Goes A-Wooing," her latest Paramount Picture.

You'll learn something that will give you a lot of confidence, at least. May we expect you some day this week?

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Miss Marshall:

Jane had a will of her own—and when "there's a will there's a way."

Jane always had her way; no matter what she wanted her will always showed the way.

So when Jane—Vivian Martin in "Jane Goes A-Wooing," a Paramount Picture—wanted a beau she got him. She had to keep two of them "on a string" for a long while, but she got a beau!

Won't you come to see this airy comedy this week?

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

ADVERTISING POSTERS FOR "JANE GOES A-WOOING"

Always Obtainable at your Exchange



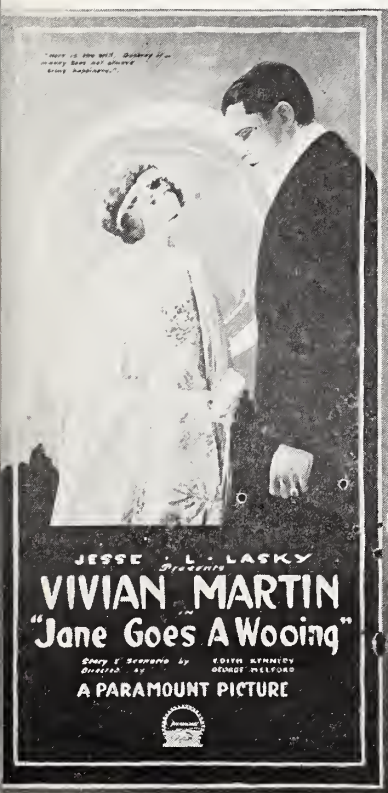
One Sheet



One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD BYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLAPK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
MARY PICKFORD "CAPT. KIDD, JR."
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOLING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain



(And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 19

Under the Top

Scheduled Release Date: **12 Jan 1919**



How To Advertise
FRED STONE

IN

"UNDER THE TOP"

An ARTCRAFT Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Fred Stone in "Under The Top"



A gas attack.
FRED STONE "Under the Top"
An ARCTICRAFT Picture



"Love me, love my dog"
FRED STONE "Under the Top"
An ARCTICRAFT Picture



"What's your hat dressed?"
FRED STONE "Under the Top"
An ARCTICRAFT Picture



Painting the town-sceptre red
FRED STONE "Under the Top"
An ARCTICRAFT Picture



The end of the second round
FRED STONE "Under the Top"
An ARCTICRAFT Picture



FRED STONE
"Under the Top"
An ARCTICRAFT Picture



FRED STONE
"Under the Top"
An ARCTICRAFT Picture



FRED STONE
"Under the Top"
An ARCTICRAFT Picture



FRED STONE
"Under the Top"
An ARCTICRAFT Picture



FRED STONE
"Under the Top"
An ARCTICRAFT Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.

Centre Row—Three Two-Column Cuts and Mats.

Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Pertinent Facts Regarding Fred Stone and His Second Artcraft Photoplay "Under The Top"

THE announcement that Fred Stone, the celebrated comedian, is to appear in another comedy following "The Goat," in which he made his screen debut under Artcraft auspices some weeks ago, doubtless will be of interest to exhibitors as well as the film public generally. Mr. Stone is a great drawing card and any photoplay in which he appears is sure to attract widespread attention.

Fred Stone, the Star

FRED A. STONE, one of the best known athletic comedians in the world, who made his debut in motion pictures in "The Goat," and who makes his second film appearance under that banner in "Under the Top," is one of the most popular of musical comedy stars. Famous as a dancing and pantomimic comedian, Mr. Stone is, also, a talented actor who knows how to portray serious as well as humorous roles. But he is essentially a fun-maker and in his particular field he is perhaps unapproached by any other comedian now before the public. He is an expert lariat thrower, tight rope walker, bareback rider and skater, accomplishments which he acquired early in his career when he toured the country with a circus. In musical comedy he reigns as king, a title won by his remarkable impersonations in "The Wizard of Oz," "The Red Mill," "The Old Town," "The Lady of the Slipper," "Chin-Chin," and his latest success, "Jack o' Lantern." The success won by Mr. Stone as a screen player in "The Goat" will in no sense be dimmed by the plaudits his impersonation in his second photoplay doubtless will evoke—for in this picture story the earlier incidents of Mr. Stone's life are said to have been incorporated with highly realistic effect.

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The Authors

AS writers of screen stories, John Emerson and Anita Loos are famous. Mr. Emerson formerly was Douglas Fairbanks' director while Miss Loos was a scenarist identified with the same star. Mr. Emerson and Miss Loos are now engaged in producing notable pictures for Paramount. Their story of "Under the Top" is an excellent one and provides Mr. Stone an admirable screen vehicle.

The Scenarist

THE scenario of "Under the Top" was written by Gardner Hunting, one of the best known screen writers in the country. His most notable recent success was "Unclaimed Goods." Mr. Hunting is a skillful worker and his ability is manifested in every scene of "Under the Top."

The Story

JIMMIE JONES is a boy born with a laugh, who lives in Three Forks, a country village. Jimmie falls in love with Pansy McNeill, a charming girl, and when the big top leaves town, he is in the dumps. Years later when Jimmie is a house painter, the circus comes again and Jimmie and Pansy resume their old friendship. Pansy has inherited the circus from her father and her

two rascally guardians leave Pansy with Lotta Crust, a former ring performer, who lives in Three Forks. She plots to wed the heiress to her son, a flashily dressed crook, and Pansy heedlessly lends herself to the scheme, although Jimmie, who loves her devotedly, protests. The guardians, on learning of the proposed marriage, return to Three Forks and after kidnaping Pansy, cause her to be hypnotized and seek to force her to marry one of them. Jimmie obtains possession of the marriage license which he decides to hold until three o'clock when Pansy is to emerge from her hypnotic trance. In an effort to obtain possession of the document the infuriated guardians cause the circus folk to pursue Jimmie, who jumps over horses, walks tight ropes and slack wires at dizzy heights and does other acrobatic stunts which amaze and delight the spectators. When Pansy emerges from her trance, Jimmie gives up the license and she rewards him with her love as the circus people, on learning her story, drive the guardians forth.

The Director

DONALD CRISP directed "Under the Top," and none of the many picture successes which were directed by him, displays his abilities to finer advantage than this production. All who saw Mr. Crisp's work in "The Firefly of France" and "Less than Kin," will find this production a no less delightful example of his directorial skill.

The Support

MANY prominent screen players appear in support of Mr. Stone in "Under the Top." Ella Hall, a charming actress, is leading woman, and others in the cast include Lester Le May, Sylvia Ashton, James Cruze, Guy Oliver, Charles Ogle, Noah Beery, J. Cummings, Jane Wolff, Julia N. Stark, Gordon Griffith and Althea Worthley, all artists in their respective lines.

Cast and Story of "Under The Top"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Fred Stone's New Photoplay.

An Artcraft Picture

Delightful Story of Circus Life is Fred Stone's New Artcraft Photoplay, "Under the Top"

*Story Said to be That of the Early Career of the Famous Musical Comedy Star
When he Traveled With the Big Tops From Town to Town.*

JIMMIE JONES, a boy born with a laugh, lives in Three Forks and when the circus comes to that village, he becomes a warm admirer of Terry O'Neill, acrobat and owner of the show. This admiration is second only to the love he bears beautiful little Pansy, daughter of O'Neill, and when the circus leaves town he is greatly dejected.

Years pass and when the circus again comes to the town, Jimmie is earning a profitable livelihood as a house painter. By the death of her father, Pansy becomes owner of the circus with Jay Trimmer and Otto B. Shott as her guardians, two rascals who are planning to deprive her of her inheritance. They rob her and finally arrange to leave her with Lotta Crust, a retired circus performer, who has made her home at Three Forks.

Lotta has a son known as "Foxy" Stillmore, who wears flashy clothes, whose reputation is shady, and whom she plots to make Pansy's husband. Jimmie calls on Pansy frequently, but one day he is thrown out of the house by Lotta. He disguises himself as an ice-man so that he can get into conversation with her. "Foxy," meanwhile, arrives at Three Forks, and when he asks Pansy to marry him, she consents. She tells Jimmie and he agrees to help her elope, although he loves her devotedly himself.

Pansy and "Foxy" elope, but when they are gone Jimmie learns that "Foxy" is a crook. He races after and catches them as they are about to board a train and takes Pansy from "Foxy," he throwing the latter's bag and baggage on the train as it pulls out of the station. Shott and Trimmer hear of Lotta's

"UNDER THE TOP."

The Cast.

Jimmie Jones, a House Painter
Fred Stone

Pansy O'Neill, a Circus Girl
Ella Hall

Terry O'Neill, her father
Lester Le May

Lotta Crust, a former Ring performer
Sylvia Ashton

"Foxy" Stillmore, her son
James Cruze

Jay Trimmer Guy Oliver
Otto B. Shott Charles Ogle

Professor De Como, a Hypnotist
Noah Beery

Justice of the Peace
J. Cummings

Mrs. Jones, Jimmie's Mother
Jane Wolff

The Wardrobe Lady
Julia N. Stark

In Prologue
Jimmie Jones, a boy born with
a laugh Gordon Griffith

Little Mary O'Neill, a circus
girl Althea Worthley

plot to marry Pansy to her son, and they return in great anger. They decide to take Pansy back to the circus and have her hypnotized by Professor de Como, the circus hypnotist, and then marry her to Trimmer himself, so that they may keep the circus. They meet Pansy and Jimmie returning from the train and knocking Jimmie down, take Pansy. She is hypnotized and they employ a drunken Justice of the Peace to perform the ceremony. He demands the license and as it is produced, Jimmie, who has meanwhile followed them by stealth, and after learning that Pansy will not come out of her trance until three

o'clock that afternoon, seizes the document and dashes away with it.

Now begins an exciting chase. Trimmer sends out the cry of "Hey, Rube," and canvasmen, acrobats and others come running. A man leads seven horses across Jimmie's path, and he vaults over them like a bird. He then climbs a rope to a tight-rope over the menagerie tent, and runs out over the waiting circus audience, which thinks he is part of the afternoon's performance. Jimmie does many remarkable stunts, jumps over several horses from a springboard, seizes a big umbrella, runs for another springboard, and goes sailing across the tent again.

He jumps over several tumblers, leaps to a horizontal bar, from there to a horse's back and then looking at his watch, finds it is two minutes to three o'clock. He then takes a somersault from a horse's back as his pursuers draw near, and lands on a slack wire, from which he reaches a flying trapeze, flies high above the heads of the audience and lands in a net. Observing that it is now three o'clock he gives himself up, produces the marriage license and rushes back to Pansy.

As the marriage is about to proceed, Pansy awakens from her trance, sees Jimmie and goes to him. Trimmer orders the canvasmen to bring her back, but Pansy herself cries, "Hey, Rube, who stands by Terry O'Neil's girl," with the result that the canvasmen rally to her aid and Trimmer and Shott are driven away. As Jimmie and Pansy embrace, a clown brings down a large tissue-paper ring over their heads, encircling them. Pansy laughs, looks up shyly, then buries her face on Jimmie's shoulder.

Press Reviews of "Under The Top"

To Be Sent to the Newspapers Immediately After the First Display of
Fred Stone's New Photoplay.

An Artcraft Picture

Inimitable Fred Stone's New Artcraft Photoplay, "Under the Top," Scores Triumph for Famous Comedian

FRED STONE, the celebrated comedian of "Wizard of Oz" fame, was seen in his second Artcraft motion picture, "Under the Top," a lively circus photoplay, at the theatre yesterday. Mr. Stone's new screen vehicle proved to the satisfaction of the audience that he is in a class by himself and that he is a distinct acquisition to the silent drama.

The success of the photoplay was demonstrated from the first scene of the prologue when Jimmie Jones, the boy "born with a laugh," meets Pansy O'Neill, the pretty daughter of the owner of a circus which comes to Three Forks, Jimmie's home town. Jimmie instantly falls in love, but Pansy is rather cold, though indulgent towards her ardent admirer. Years later, however, when Pansy has acquired the circus through inheritance, she again comes to Three Forks, where Jimmie, now a young man, is the town's foremost house painter. They meet again and their old love romance is renewed.

It happens that Jay Trimmer and Otto B. Shott, circus men and guardians of Pansy, are planning to rob her of her inheritance. They leave her with Lotta Crust, a former circus performer, who has a dissolute son and when she

plots to marry her son to Pansy, Trimmer decides to marry her himself. He causes Pansy to be hypnotized and when Jimmie learns of the plot, he steals the marriage license and in Trimmer's effort to regain possession of the document, Jimmie does some startling acrobatic stunts. Pansy emerges from her hypnotic trance, refuses to marry Trimmer and falls into Jimmie's happy embrace.

The latter half of the picture when Jimmie is absorbed in the task of eluding the pursuers set upon his trail by Trimmer, is a series of remarkable happenings which must be seen to be appreciated to the full. The story, written by John Emerson and Anita Loos, was picturized most skilfully by Gardner Hunting. Mr. Stone's support was quite clever, the portrayal of Pansy O'Neill by Ella Hall being most artistic. Guy Oliver as Trimmer, and Charles Ogle as Shott, were, as usual, clever. Others in the support who acquitted themselves creditably included Lester Le May, James Cruze, Noah Beery, J. Cummings, Jane Wolff and Julia N. Stark. The photoplay was directed by Donald Crisp, and he was assisted by Nat Deverish.

Fred Stone Makes Great Hit in His New Picture "Under the Top"

IF you have youth in your heart, no matter what your age, you should see "Under the Top," which opened at the theatre yesterday. This second Artcraft picture starring Fred Stone is a wonderful story of laughter and thrills. The famous comedian is so absolutely different in his methods of fun-creating that he is in a class by himself and he bids fair to create a new style in acrobatic humor.

"Under the Top" is a story of circus life and it is said to be taken from Fred Stone's early experiences, when, as a youngster, he longed for the life "under the big tops." He is introduced in the prologue as Jimmie Jones, a boy with a laugh, and years later he is the most daring painter of buildings in Three Forks. The circus again visits his village and pretty Pansy O'Neill who has inherited the circus from her father, is left in the town to stay with an old ex-circus woman, Lotta Crust. Then her guardians, two crooked circus men, go on with the show, thinking that they can take all the money that belongs to Pansy

when she is out of the way. Jimmie and Pansy fall in love and Jimmie decides to look after Pansy. When the circus men return and kidnap Pansy, and try to force her to marry one of them, Jimmie follows to the circus, grabs the marriage license at the opportune moment, and leads them a pretty chase about the circus, doing stunt after stunt, as he eludes his pursuers. Incidentally, he wins Pansy in the end.

Anita Loos and John Emerson, who wrote the story, performed their task with unusual skill, and Gardner Hunting wrote a scenario that fits Fred Stone like a glove. Donald Crisp, assisted by Nat Deverich, directed the picture with great care and a splendid company supports Mr. Stone. Ella Hall is always charming and pretty and as Pansy O'Neill she displays remarkable dramatic talent. Others who have important roles are Sylvia Ashton, Lester Le May, James Cruze, Guy Oliver, Charles Ogle, Noah Beery, J. Cummings, Jane Wolff, Julia N. Stark and Gordon Griffith.

NEW STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

CONCERNING

FRED STONE IN "UNDER THE TOP"

An Artcraft Picture

Who Is This Man Fred Stone?

LAY-DEE-Z an' gentulmen! Let me have you at-ten-shun for just a mo-ment. before the big show starts in the main tent, while we inter-duce to you that famous acrobatic comeedyun, Fred A. Stone!

Fred Stone is the famous original Injia Rubber man who can turn himself inside out without an effort—Just a moment, Fred, not yet—He can scratch his right ear with his left great toe and never strain a muscle. He will do all these things for you, and many others too curious to describe, in the concert after the big show, "Under the Top," all for one price of admission. I will not tell you all the wonderful, amazing, singular, curious, uncommon, surprising, astonishing, incredible things he will do, because you will not believe me if I tell you, nor will you believe you've seen 'em when he does 'em.

BUT he's done 'em. Look back a few years and remember what a rattling fine part the scarecrow was in "The Wizard of Oz"? That was this same Fred Stone. Rattle your joints, Fred, to prove it for the lady. Then there were his successes in "The Red Mill," "The Old Town," "The Lady Slipper," "Chin-Chin" and— but what's the use, lay-deez and gen-tul-men, you know him.

We will now direct your at-ten-shun to the main show which will start "Under the Top" in fifteen minutes— step right this way for your tickets—yes, plenty of time to see the animals—right this way—right this way!

Toots From the Calliope

THIS is a "circus" picture.. It shows phases of life in a canvas city. with the painted clowns. the bespangled equestriennes, the daring aerialists and the lion tamer who puts his head in the mouth of the King of the Desert.

PLAY the circus element strong. Use the paper as freely as the circus does. Plaster the town with it. Use all the 24-sheets you can find stands for.

HIRE a van and cover the sides with 24-sheets. Install a small calliope in the van and have it driven about the streets. playing rollicking circus music.

Fine Chance for Lobby

FIX your lobby in circus style. Have sideshow banners painted for the walls of the lobby. Fix the ticket booth to look like the ticket wagon of a circus. Have your ushers dressed as clowns. Use every element your ingenuity can suggest to bring out the circus idea in your advertising and display.

These Will Make it "Go"

IT'S an Artcraft Picture.

The story is by John Emerson and Anita Loos.

It was directed by Donald Crisp.

The camera work was done by Henry Kotani, a Japanese wizard of the lens.

It is a novelty story, filled with thrills and laughs.

The situations are so unexpected, and the climaxes so surprising that they make one gasp.

And—

Fred Stone is the star.

Some Support, This!

IT isn't often that an artist gets such a big and versatile a supporting cast as surrounds Fred Stone in "Under the Top." Here they are:

Ella Hall,	Lester Le May,
Sylvia Ashton,	James Cruze,
Guy Oliver,	Charles Ogle,
Noah Beery,	J. Cummings,
Jane Wolff,	Julia W. Stark,
Gordon Griffith	Althea Worthley.

In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

child was placed in care of Mrs. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

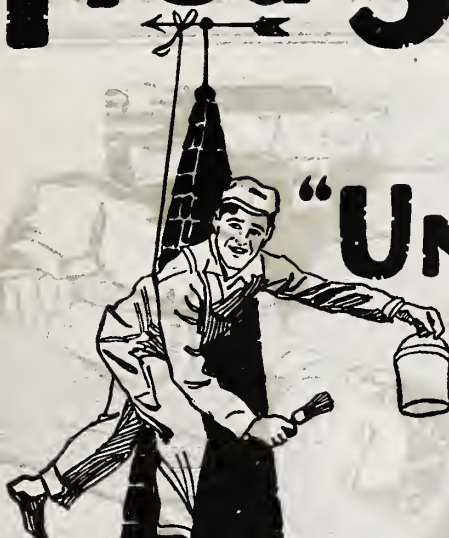
Jesse L. Lasky
Presents

Fred Stone

in

"UNDER THE TOP"

By John Emerson and Anita Loos
Scenario by Gardner Hunting
Directed by Donald Crisp



An ARTCRAFT Picture

HOW would you like to be dangling from a church steeple by the slack of your pants the way they fix Fred Stone in this Artcraft picture?

He plays the part of a country guy who falls in love with a circus man's daughter and so gets mixed up with the goin's on in the sawdust ring, and before you know it he's showing a bunch of tricks that make the performers themselves gape like a gang of hayseeds.

ARTCRAFT

THEATRE

CASTLE SQUARE

CONTINUOUS 11-11

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

Ad-Cuts
and
Mats
are always ready at
Your
Exchange

Jesse L. Lasky
presents

Fred Stone

By John Emerson
and Anita Loos
Scenario by Gardner Hunting
Directed by Donald Crisp



in "UNDER THE TOP"

An ARTCRAFT Picture

IT isn't good for anybody of over delicate constitution to see this Artcraft motion picture of Fred Stone's. You just get finished rattling every rib laughing when he's off again with some more circus-fooling and you either have to close your eyes or quit.

Some of the biggest circus scenes that ever came down the pike are in "Under the Top." Nothing short of the Big Tent could stage all Fred Stone's acrobatic miracles, vaultings and parachutings.

ARTCRAFT

THEATRE

To-day

To-day

Advertising Cuts And Mats

MOTION PICTURE

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE

11th St. to 42d St.
THEATRE EIGHTH AVE.
 AT 40TH ST.
 er—**The Beast of Berlin**

S E A EIGHTH AVENUE
 AT 25TH STREET
 Secret, with SHIRAZ HALL
 at **"THE OTHER WOMAN"**

OPERA HOUSE 8th Ave.
 & 33d St.
 er—**The Beast of Berlin**
ATHE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
 Continuous 1 to 11.
 in **"ROUGH & READY"**
 Eve., 15c, including war tax.
G E Eighth Ave. & 16th St.
 Cont. 12 Noon to 11 P.M.
 in **"THE TRAP."**
 in **"THE WOMAN IN THE WEB."**

WEST SIDE

St. to 86th St.

THEATRE 77TH STREET
 in **"Honors of His House."**
 in **"Riders of the Night."**

THEATRE 4TH AVENUE
 AT 44TH STREET
 in **"The Splendid Sinner"**

WEST SIDE

St. to 125th St.
BROADWAY AT 89TH ST.
 in **SESSUE HAYAKAWA** in
"THE HONOR OF HIS HOUSE"
 in **VIOLA DANA** in
"RIDERS OF THE NIGHT"

THEATRE 16 Cathedral Parkway
 12 to 11 P.M.
 in **"Lest We Forget"**

JESSE L. LASKY
 presents

FRED STONE

IN
"UNDER THE TOP"



An ARTCRAFT Picture

By John Emerson and Anita Loos
 Scenario by Gardner Hunting
 Directed by Donald Crisp

BELOW 14TH
NEW STAND EAST 11TH
 & MARK
 Mrs. Vernon Castle, "Hilliest Mystery"
 "His Old-Fashioned Dag" & Alice
ORPHEUM 126 Second
FRANK KEENAN in "LOAN"
 4th Epis. **"THE WOMAN IN"**
ST. MARKS 133 Second
CARLYLE BLACKWELL in
 "OUT," **"THE EAGLE'S"**
WINDSOR THEATRE 41
GAIL KANE in **"THE LADY"**
 Episode 16 **"THE MYSTER"**

M. & S. Theatre
AMERICAN MOVIES
 Francis X. Bushman & B
 in **"With Neatness and"**

M. & S. 6-8 Del
J. Warren Kerrigan in **"T"**
 Card, 8th Epis. **"The P"**
NEW 14th ST. 14TH
"TARZAN OF THE SE"
 The Wonder Play of

ODEON 58-62 Clin
DOROTHY DALTON in **"T"**
 Mack Sennett Comedy, "It Pa"

PALACE 133 Es
 Pauline Frederick, Mrs. D
 5th Epis. **"The Woman"**

SUNSHINE 141 E. F
 Edith Storey, **"Treasure"**

W A C O 118 Riv
 Elsie Ferguson, **"The Sc"**

STAPLETON

RICHMOND THE
 CARMEL MYERS in **"The M"**
 CHARLIE CHAPLIN in **"A"**

Ir Fred Stone naa been
 born in the Middle Ages
 they wouldn't have known
 whether to make him Court
 Jester or Court Acrobat or
 Court Juggler.

See him in this Artcraft
 Picture — Gee whiz! he's
 enough to make a cat laugh!
 Plays a country boy part,
 grows up and elopes with the
 daughter of a circus man
 whose show comes to Three
 Forks, vaults over seven
 horses in a getaway and
 parachutes himself about the
 ring like a figure on elastic.

And a

Paramount-Mack Sennett Comedy

“The Summer Girls”

A scream!

ARTCRAFT THEATRE

Castle Square - To-day - Continuous 11-11

UP AND DOWN
BROADWAY

In and Out
of the

THE WOMAN IN THE WEB.
 1818 MANHATTAN AVE.
 CKWELL & Evelyn GREELEY
 A LEAP TO FAME
 “THE HOUSE OF HATE.”
 NINGSIDE 8th Avenue at
 116th Street.
 tison Forbes-Robertson
 asks and Faces.”
 EST 20th & Columbus Ave.
 Cont. 11.30 to 11 P. M.
 NNETT in “THE KEY TO
 BUSINESS.” Toto Comedy.

underland
 AT 162D STREET.
 Phillips' in “The Risky Road.”

COMEDY 3754 3d Ave.
 IAFERRO, “The Three of Us”
 STORY

Westchester Av. & 161st St.
 TANCE TALMADGE
 THE STUDIO GIRL
 TH CLIFFORD
 E GUILT OF SILENCE”

EATRE, 4048 Third Av.
 iscale in “Madame Who?”

168 75TH
 1895 1st Road
 LAPLIN in “Chase Me, Charlie”
 LOVE in “The Cross Bearer”

w Heights Section
 BANY ST. JOHN'S PL. &
 ALBANY AVE.
 iscale in “Within the Cup”

A, 1368 St. John's Pl.
 SON, “Social Hypocrites”

eford Section
 RIUM 1294 Fulton Street
 Continuous 1 to 11 P. M.

AM FARNUM
 IN
 MISERABLES”

MA, 718 Nostrand Ave.
 DMAS. “Betty Takes a Hand”

TONKERS, I
 “Tarzan of the Apes,” with
 A Sidney Drew Con

HOBOKE
 STRAND Washing
 STRAND PLAY
 IN
 “BROADWAY JO

YONKERS, I
 HAMILTON in “THE
 “A SON OF DEMOCR

ORPHEUM in “THE PU
 TTHW—MAE MARSH in “Field

ROCKAWAY F
 NEW THEATRE HAMME
 ROCKAWAY
 OLGA PETROVA WITH

FAR ROCKA
 COLUMB
 MAE MARSH, “The Face

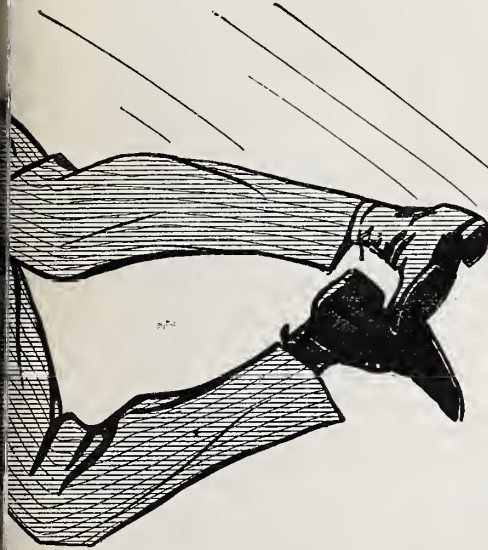
Stuyvesant Heights
 COLONIAL ROCKA
 BILLIE BURKE in “Eve's

DECATUR Broadway
 Cont. 1.30
 “The Kaiser—The Beast

HALSEY THEATRE
 Henry B. Walthall in “Humid
 USUAL VAUDEVILLE

IMPERIAL THEA. Cont. 1.30
 Margery Wilson in “Flames

Ridgewood Secti



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 NEW
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 PUBLIC
 LIBRARY
 ASTOR
 LENOX
 TILDEN
 FOUNDATION



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**To Be Sent to the Newspapers Prior to and During the Display of
Fred Stone's Latest Photoplay, "Under the Top."
An Artcraft Picture**

**STONE'S COMEDY IS
FINE ART ASSERTS
RENOWNED CRITIC**

**James Huneker Pays Tribute to
Genius of the Star of
"Under the Top."**

JAMES HUNEKER, one of America's foremost art critics, has ranked Fred Stone as the leading comedian, acrobat and dancer in the country. It was he who pointed out so trenchantly about a year ago that Mr. Stone's work belongs in the realm of the fine arts, and that the elastic Fred has brought to the American stage a distinctive genius for fun-making.

Now this genius has been transferred to the films and hundreds of thousands of persons, who have heretofore been deprived of seeing Fred Stone, because of living such a great distance from the metropolitan centers where he appeared, will have a chance to view his really extraordinary art. His work is difficult to define; it consists of flashes of real acting, a humor that is spontaneous and human, an acrobatic skill that gives the spectator the idea that Mr. Stone has no bones in his body, and wonderful dancing that is absolutely individual.

All these elements are combined in his second Artcraft picture, "Under the Top," which will be shown at the theatre next This is a charming comedy-drama of circus life, which was written by Anita Loos and John Emerson and scenarioized by Gardner Hunting. Donald Crisp directed the picture and he was assisted by Nat Deverich.

Real Circus in Picture

INDEPENDENT of the exquisite comedy work of Fred Stone, the celebrated comedian in the picture, there is a real circus in "Under the Top," the second Artcraft photoplay starring Mr. Stone, which is now on view at the theatre. An entire circus was engaged for this production and the picture is one of unusual merit. Mr. Stone is excellently supported.

**SVENGALI, ALIAS
BEERY, IS FEATURE
OF "UNDER THE TOP"**

**Popular Actor Portrays Role of
Hypnotist in Support of
Fred Stone.**

NOAH BEERY is a tall man with piercing dark eyes and jet black hair. As it happened, he had a wonderful black beard all grown when Donald Crisp, who directed Fred Stone's second Artcraft picture, "Under the Top," which will be shown at theatre next was looking for someone to play the role of the hypnotist, Professor de Como, in the story. Crisp saw Beery and seized him.

"You're just the one I want," said the director. "Can you make up as a hypnotist, a la Svengali, in an hour?"

"I can," said Mr. Beery.

In one hour a tall man in a black suit, and with a black cloak thrown over his shoulders, was striding toward the stage where the company was making "Under the Top." Mr. Beery does some splendid acting in the role of Professor de Como. In the story he is called upon to hypnotize a young girl to the end that she may be married to one of her rascally guardians who seek to deprive her of the circus she had inherited from her father.

Fred Stone, who plays the part of the girl's sweetheart, frustrates this plot in an extremely novel manner, as all who see this photoplay at Manager 's popular playhouse next will testify.

A Worth While Picture

FROM every standpoint, "Under the Top," in which Fred Stone, the famous musical comedy comedian, makes his second Artcraft appearance and which will be shown at the theatre next is well worth one's while. Mr. Stone performs all the wonderful athletic stunts that made him famous on the stage and they add immeasurably to the attractiveness of the picture.

**STONE DOES SOME
PERILOUS FEATS
IN "UNDER THE TOP"**

**Photoplay Affords Noted Star
Many Opportunities for
Fun-Making.**

IN the early part of "Under the Top," the new Artcraft picture starring Fred Stone, which will be shown at the theatre next the famous comedian has to do a dive down a rope from a church steeple. The scene comes when he, as Jimmie Jones, a young village painter, quits for the noon hour. Fred came down the rope head-first at break-neck speed, while three cameras "shot the scene," and numerous people about the Lasky studio watched breathlessly, wondering if he would land safely. He did, and everyone agreed that when it came to doing startling stunts, Fred Stone was in a class by himself.

This is one of many similar hair-raising feats which Mr. Stone performs throughout the action of the story of "Under the Top." As Jimmie, he loves Pansy McNeill, a circus girl whose guardians plot to deprive her of her inheritance by wedding her to one of them. They cause her to be hypnotized and the marriage is to be celebrated while she is in a hypnotic trance. But Jimmie takes a hand in the proceeding with the result that the villains are foiled.

Mr. Stone's leading woman is Ella Hall, a beautiful and talented actress, and chief among the supporting players are Sylvia Ashton, James Cruze, Guy Oliver, Charles Ogle, Noah Beery, Jane Wolff and J. Cummings.

Story of Stone's Life

THE story of "Under the Top," the new Artcraft picture in which Fred Stone, the famous musical comedy star, is to appear at the theatre next is said to be the story of Mr. Stone's early life. The famous comedian's early yearnings for circus life led him to run away from home and take up circus work. The love interest of the picture is well sustained throughout.

ELLA HALL FINE LEADING WOMAN

Actress Supports Fred Stone in "Under the Top."

ELLA HALL, who appears as leading woman for Fred Stone in his new Artcraft picture, "Under the Top," is not only one of the prettiest girls in the films, but also one of the most talented. She has come to the top rapidly of late through her excellent acting in recent screen dramas.

Before entering screen work Miss Hall was well remembered for her acting in support of David Warfield in "The Grand Army Man." Miss Hall is a pronounced blonde with blue eyes. She is a typical American girl of the outdoor type; she rides and swims well and is an expert tennis player. She was chosen for the part of Pansy in "Under the Top," because it was believed her acting ability and sense of comedy made her particularly acceptable opposite the talented Fred Stone. "Under the Top" will be shown at the theatre on next

Fine Role for Cruze

JAMES CRUZE, whose character representations in Paramount pictures have won him increasing popularity, does some of the best acting of his career in the part of "Foxy" Stillmore in "Under the Top," the Artcraft picture starring Fred Stone, which is being shown at the theatre this week. Mr. Cruze is a master of make-up and he will be remembered for his clever playing of Chinese roles in "The City of Dim Faces" and "Wild Youth." His acting of the part of Simp Galloway in "Believe Me Xantippe," was also a dramatic triumph.

CRISP WINS FAME AS FILM DIRECTOR

His Work in "Under the Top" With Fred Stone is Notable.

WITH every new picture he directs, Donald Crisp adds to his fame as one of the most versatile directors in the pictures. His excellent work in directing recent comedy-dramas such as "Believe Me, Xantippe," and "Less Than Kin," in which Wallace Reid was starred, proved his skill in handling the comedy elements of life. In "Under the Top," Fred Stone's new Artcraft picture, which will be shown at the theatre next, Mr. Crisp realizes one of the best chances a director ever had, in producing this comedy of circus life in which Fred Stone is starred. Both men worked like trojans over the picture, and it is mainly due to their joint efforts that so unusual a screen offering has been turned out. Nat Deverich assisted Mr. Crisp in filming the story.

An Actress of Merit

SYLVIA ASHTON, who plays the important role of Lotta Crust, a retired circus woman in "Under the Top," the new Artcraft picture starring Fred Stone, which is the attraction at the theatre this week, is one of the cleverest character actresses on the screen. Her splendid work as Sophie Murdock in "Old Wives For New," stamped her as one of the film's most talented performers.

Successful Comedian

FRED STONE, who makes his second Artcraft appearance in "Under the Top," which is now on view at the theatre, is known as the most successful comedian in musical comedy. But the limitations of the speaking stage have been overcome in the films and now admirers of his art throughout the country are welcoming this chance to see his extraordinary fun-making and acrobatics.

STRONG PROLOGUE TO "UNDER THE TOP"

Fred Stone's New Picture Has Unusual Appeal.

IN the prologue to "Under the Top," the second Artcraft picture in which Fred Stone appears, and which will be shown at the theatre next, the hero and heroine are shown as youngsters. Jimmie Jones, the hero, is a typical village barefoot boy, and his divinity is a beautiful blonde little circus girl. One of the most charming phases of the story shows how the love of the boy for the little circus girl endures through the years, until he meets her when he is grown and wins her love. Gordon Griffith and Althea Worthley do some clever acting in portraying Jimmie and Pansy in the kiddie stage, and Fred Stone and Ella Hall assume the characters in the latter part of the picture.

Excellent Photographer

THE photography of Henry Kotani, the smiling little Japanese cameraman, is at its best in "Under the Top," the new Artcraft picture which is the attraction at the theatre this week. Henry has made some wonderfully artistic shots, and in filming the difficult stunt scenes which figure so largely in the picture, he had two assistant cameramen help him and the stunts were photographed three times simultaneously.

Deep-Dyed Circus Villains

IN "Under the Top," the new Artcraft starring vehicle of Fred Stone, which is being presented at the theatre this week, there are deep-dyed circus villains who kidnap a girl and carry her off to the big top, so that Jimmie Jones, portrayed by Fred Stone, has an excellent chance to do stunts in rescuing her. These characters are enacted by Guy Oliver and Charles Ogle, two of the most popular character men in motion pictures.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"UNDER THE TOP"

An ARTCRAFT Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-Sheets
One twenty-four sheet
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Under The Top"

Artcraft Theatre

SHERMAN SQUARE

LENOXTOWN MO

TEL LENOX 209



March 4, 1919

Dear Miss Galloway:

During the last three hundred feet of "Under the Top" this is what happens:

The conspirators are chasing Jimmie (Fred Stone) and one of them loads seven horses across his path. He vaults over them like a bird. He then climbs a rope to a tight rope over the menagerie tent, and runs out over the waiting circus audience, which thinks he is part of the afternoon's performance. Jimmie jumps over several horses from a spring-board, seizes a big umbrella, runs for another spring-board, and goes sailing across the tent again. He jumps over several tumblers, leaps to a horizontal-bar, from there to a horse's back, and then, looking at his watch, finds it is two minutes to three o'clock.

Two minutes to three o'clock is the big moment for

FRED STONE in "UNDER THE TOP"

his second Artcraft Picture.

So he takes a somersault from the horses's back as his pursuers draw near, and lands on a slack wire from which he reaches a flying-trapeze, flies high above the heads of the audience and lands in a net.

He then produces the marriage license ---

But THAT is telling you too much! Come down any day this week and see what he did with the license.

Yours sincerely

Manager.

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Under The Top"

ADVANCE

POST
CARD

No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

Artcraft Theatre

DATE _____

Dear Miss Galloway:

Wasn't the circus great the first time you saw it?

Remember the clowns and the saw-dust ring?

Fred Stone's newest Artcraft Picture, "Under the Top," is a story of the circus life that you loved so well when you were "so high."

It's a thrilling romance of circus men and circus women; the "behind the scenes."

All week. When are you coming?

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

Artcraft Theatre

DATE _____

Dear Miss Galloway:

When you were "so high" you loved the circus and, you love it still!

So you ought to come to see Fred Stone in "Under the Top," his newest Artcraft Picture. You'll see all the circus tricks you saw when you was a youngster and then some.

Besides, you'll see a romance of "behind the scenes" circus life that'll make your heart throb.

Now! All week! When are you coming?

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

Artcraft Theatre

DATE _____

Dear Miss Galloway:

At two minutes to three o'clock he was high in the air on a circus trapeze.

At three o'clock he was pulling out the marriage license.

That's the climax in Fred Stone's newest Artcraft Picture, "Under the Top."

That climax is a "humdinger." You'll hear it spoken of around town for weeks to come.

See it yourself. YOU talk about it. Come to see it any day this week.

Yours sincerely,

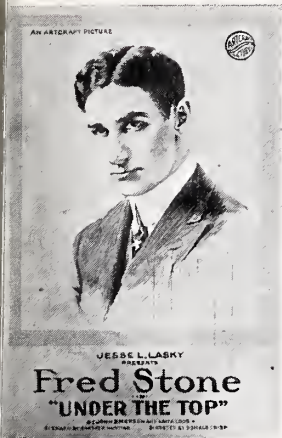
Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons.

ADVERTISING POSTERS AND SLIDE

FOR "UNDER THE TOP"

Always Obtainable at your Exchange



One Sheet



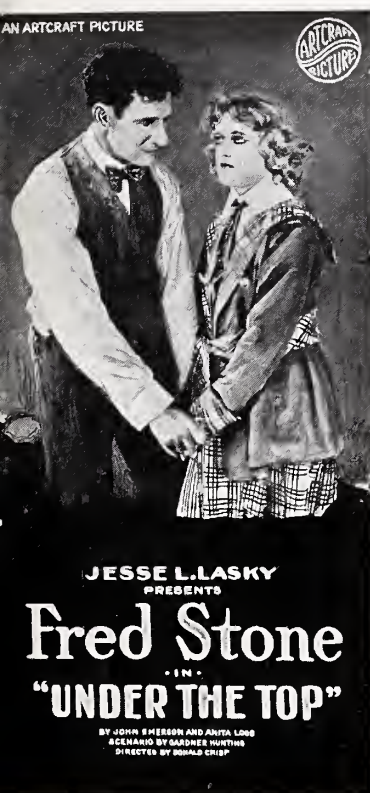
Twenty-Four Sheet



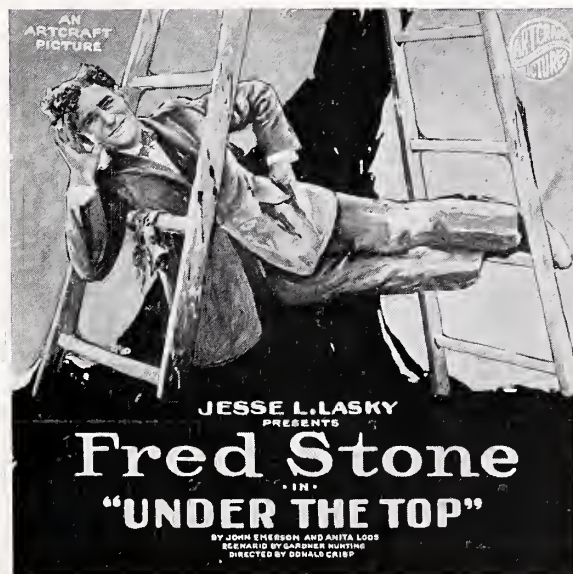
One Sheet



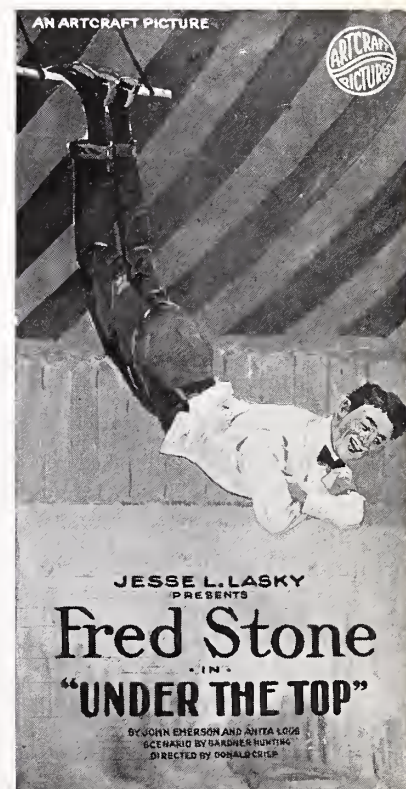
SLIDE



Three Sheet



Six Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD BYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have
a Reputation To Maintain
(And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 20

The Silver King

Scheduled Release Date: **12 Jan 1919**



How To Advertise
WILLIAM FAVERSHAM
in
"The Silver King"
A Paramount-Artcraft Special



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

William Faversham in "Silver King"



In the desert
WILLIAM FAVERSHAM in "The Silver King"
Grammont - Gifford Special



"I believe you"
WILLIAM FAVERSHAM in "The Silver King"
Grammont - Gifford Special



But my dear
WILLIAM FAVERSHAM in "The Silver King"
Grammont - Gifford Special



WILLIAM FAVERSHAM in "The Silver King"
Grammont - Gifford Special



Barbara Castleton
in "The Silver King"
WILLIAM FAVERSHAM
Grammont - Gifford Special



WILLIAM FAVERSHAM
in "The Silver King"
Grammont - Gifford Special



WILLIAM FAVERSHAM
in "The Silver King"
Grammont - Gifford Special



WILLIAM FAVERSHAM
in "The Silver King"
Grammont - Gifford Special



WILLIAM FAVERSHAM
in "The Silver King"
Grammont - Gifford Special

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



Notes on William Faversham and the Great Paramount-Artcraft Special Picture, "The Silver King"

A MOTION picture of unusual importance to exhibitors is the great Paramount-Artcraft special picture, "The Silver King," starring William Faversham, the celebrated actor. It is a photoplay of unusual massiveness, and being a picturization of an English melodrama which has held the stage for more than thirty-five years, it should insure the S. R. O. sign at every showing.

William Faversham, Star

WILLIAM FAVERSHAM, the star of "The Silver King," is one of the best known actors in the United States. He is an Englishman by birth, and after serving as a British soldier in India, he made his debut as player in London in 1885. After a tour of the provinces, he came to New York and appeared at the Union Square theatre on January 17, 1887, in "Pen and Ink." Among his later successes was "The Squaw man," which has been picturized by Cecil B. De Mille for Artcraft with enormous success. In 1908 Mr. Faversham became his own manager and producer, his most successful production being "Herod," "Julius Caesar," "The Fawn," "Romeo and Juliet," "The Hawk" and "Getting Married." Last season he produced "Misalliance" with an all-star cast and with Maxime Elliott he recently produced "Allegiance" at the Maxime Elliott theatre in New York. Induced to appear as the star of "The Silver King" in pictures, Mr. Faversham has proved himself as sterling an artist in the silent drama as he is in the legitimate. He is an actor of sound judgment and discriminating taste, and he is certain to prove as popular among screen fans as he has been on the speaking stage.

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Henry Arthur Jones, Author

FOR approximately forty years, the name of Henry Arthur Jones, the eminently brilliant playwright, has been familiar to the theatregoing public of England and this country. He is author of numerous plays, many of which are now classics in the annals of the stage. Among his most successful plays was "The Silver King" and that it will create as great a furore on the screen as it did on the stage, doubtless will be demonstrated.

A Heart Appealing Story

WILFRED DENVER, an English country squire, is prevailed upon by Geoffrey Ware, to bet his all upon a losing horse at the Derby with the result that he is ruined. Ware has accomplished this in revenge, because Denver successfully wooed the girl he (Ware) loved. After the race, Ware plies Denver with liquor until he is intoxicated and then conveys him home to his wife and two children. He boasts to Mrs. Denver that he had worked zealously to accomplish her husband's ruin and that his success afforded him intense satisfaction. Denver catches the remark and when its significance sinks into his brain, he gets a revolver

and goes to Ware's lodgings with the design of shooting the man. Burglars meanwhile are seeking to rob Ware's safe and when Denver appears, they chloroform him. Ware enters the place a moment later and in a battle with the thugs, is shot and killed by their leader, Herbert Skinner, who is known as the "spider." When Denver regains consciousness he finds Ware's body and, convinced that he has murdered the man, he returns to his home just as Baxter, of Scotland Yard, begins his search for the assassin. Denver bids farewell to his wife and takes a train for the seaboard. He disguises himself in the clothing of a seaman, and jumps from the train, which is wrecked a few minutes later. Denver's apparent death is thus established and he goes to the United States where he amasses a fortune in the mines. He returns to England under an assumed name, finds his family in extreme want, trails the "Spider" to his den and is exonerated by Corkett, a former clerk of Ware's who witnessed the murder of his master. Denver is reunited with his family and all are happy.

Burns Mantle, Scenarist

BURNS MANTLE, one of the best known dramatic reviewers in New York, adapted "The Silver King" for the screen. Mr. Mantle is as conversant with the technic of scenario writing as he is with the rules of dramatic criticism, and his picturization of this great melodrama is, from every standpoint, masterly and satisfying.

George Irving, Director

GEORGE IRVING, who directed "The Silver King," was for thirteen years identified with Charles Frohman's companies as actor. He has done creditable work in motion pictures and he directed such pictures as "The Conquest of Canaan," "The Witching Hour," and "Raffles."

William Faversham, Famous Stage Star

Player Who Appears in the Big Paramount-Artcraft Special Picture, "The Silver King," Has Notable Career.

WILLIAM FAVERSHAM, for thirty years one of the most conspicuous figures of the American stage, was engaged by the Famous Players-Lasky Corporation to star in the production of "The Silver King," one of the greatest successes in the history of the English-speaking stage. This splendid old melodrama by Henry Arthur Jones and Henry Herman in itself should prove a big attraction and with Mr. Faversham in the leading role, produced on an elaborate scale, the picture is expected to more than prove itself worthy as a Paramount-Artcraft Special, one of the nine to be released during the current year.

Prominently known both as a producer and actor in the world of the spoken drama, Mr. Faversham has also appeared on the screen with considerable success. He was born in Warwickshire, England, in 1868, and following the completion of his education at Essex and Hillmartin College, he served for a brief period in a Warwickshire regiment in India. Returning to London he began a course of preparation for the stage under Charlotte LeClerq, and November 19, 1885, appeared as Sugden in "Retained for the Defense."

After a short tour of the provinces he came to New York and appeared at the Union Square theatre, January 17th, 1887, as Dick in "Pen and Ink." Later in the same season he appeared with E. H. Sothorn at the Lyceum in "The Highest Bidder." Following succeeding appearances in "A Sad Conquest," "She," "The Wife," "Sweet Lavender," "All the Comforts of Home" and other plays, he joined the Pitou Stock Company at the Union Square theatre, playing in repertoire.



William Faversham

A season with Mrs. Fiske was followed by his appearance in Bronson Howard's "Aristocracy." Then he joined Charles Frohman's Empire Stock Company, with which he was prominently identified for eight years. Noteworthy productions in which he appeared during that period were "The Younger Son," "The Importance of Being Earnest," "The Councillor's Wife," "The Conquerors," "Lord and Lady Algy," "Romeo and Juliet," in which he played Romeo to Maude Adams' Juliet; "Brother Officers," "Diplomacy," and other plays.

Mr. Faversham made his debut as a star at the Criterion Theatre in August, 1901, as Don Caesar in "A Royal Rival." This was followed by stellar appearances in "Imprudence," "Mr. Sheridan," a revival of "Lord and Lady Algy," "Letty," "The Squaw Man" and "In Old California." He then toured for two seasons in "The Squaw Man," returning to New York to appear at Daly's in "The World and His Wife."

With the staging of "The Barber of New Orleans" in October, 1908, in which he enacted the title role, Mr. Faversham embarked on his producing and managerial career and ever since then he has appeared for the most part under his own management. The productions of "Herod," "Julius Caesar," "The Fawn," "Romeo and Juliet," "Othello," "The Hawk" and Bernard Shaw's "Getting Married," in the last named of which he toured the country with Henrietta Crossman. Since then he has appeared in another revival of "Lord and Lady Algy." Last season he produced Bernard Shaw's "Misalliance" with an all-star cast and with Maxine Elliott he recently produced "Allegiance" at the Maxine Elliott Theatre. In the meantime, he found time to do two pictures, "The Right of Way," and "A Million Dollars."

In "The Silver King," which will be produced at the theatre next, Mr. Faversham plays the part made famous by Wilson Barrett in the original production at the Princess Theatre, London, in 1882. Barbara Castleton has been chosen for the feminine lead. Miss Castleton is widely known for her work in the Frohman productions, "God's Man," "For the Freedom of the World," "Empty Pockets," "Sins of Ambition," and other big pictures. Warburton Gamble has been cast as "The Spider," the part which won fame for E. S. Willard in the original production, while Daniel Pennell, well known as a Famous Players-Lasky assistant director, plays the part of Samuel Baxter, a Scotland Yard detective. Others in the cast include John Sunderland, William O'Day and John Sutherland.

Cast and Story of "The Silver King"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of "The Silver King," Starring William Faversham.
A Paramount-Artcraft Special Picture.

William Faversham Has Splendid Starring Vehicle in the Paramount-Artcraft Special Picture, "The Silver King"

*Story is Dramatic and Deals With English Country Squire Who is Falsely Accused
of Murder and After Suffering Many Trials, is Exonerated.*

WILFRED DENVER incurs the deadly enmity of Geoffrey Ware when he becomes his successful rival in love. Denver is living happily with his wife and two children when Ware's schemes to ruin him mature. Ware induces Denver to bet all his money on a losing horse and, crushed by his loss, he permits Ware to drag him to an inn and ply him with liquor. He conveys Denver to his home, the latter being so intoxicated that he offers no protest. Ware then boasts of his success to the horrified Mrs. Denver.

Although drunk, Denver has caught the full meaning of Ware's statement, and, arming himself with a revolver, he goes to Ware's house determined upon revenge. Meanwhile, Corkett, Ware's clerk, has stolen a large sum of money from his employer's safe and after the race he meets Herbert Skinner, the "spider," Coombs and other crooks, who rob him. He confesses his crime to the crooks, who decide to make good use of the man. They compel him to make a plan of Ware's library, their purpose being to rob Ware.

The crooks and Corkett are working at the safe when Denver staggers drunkenly into the library and he is chloroformed by the robbers. As they resume their burglarious operations Ware enters the library and battles with them. He is shot and killed by the "Spider," and, to fasten the crime upon Denver, the latter's revolver is placed in his hand and the robbers decamp. Alone with the dead man, Denver regains consciousness, discovers Ware's

"THE SILVER KING"

The Cast

Wilfred Denver, a Country Squire . . . William Faversham
Nellie Denver, his Wife . . . Barbara Castleton
Cissie Denver, their Daughter . . . Nadia Gray
Neddie Denver, their Son . . . Lawrence Johnson
Jaikes, a Family Servant . . . John Sutherland
Herbert Skinner, the "Spider" . . . Warburton Gamble
Olive . . . Helen Meyers
Geoffrey Ware, Denver's Enemy . . . John Sunderland
Baxter, of Scotland Yard . . . Daniel Pennell
Henry Corkett, Ware's Clerk . . . Cecil Yapp
Elijah Coombes, a Crook . . . William O'Day
Cripps . . . Louis Hendricks
Bilcher . . . Robert Ayrton

body and, convinced that he has slain Ware, he returns to his home. Ware's body is found by servants and Baxter, a Scotland Yard detective is summoned.

Baxter finds Denver's revolver and he hastens to the latter's home to arrest him. With the aid of Jaikes, Denver quits his home after saying a sad farewell to his wife and takes an early train for the seaboard. Baxter gets on his trail, but arrives at the railroad station too late to stop Denver's flight. Denver finds a suitcase belonging to a sailor in his compartment and

he dons the clothing contained therein and throws his own clothing into a morass. He jumps from the train which is wrecked a few minutes later, and this gives rise to the newspaper report that Denver had met death while escaping the consequences of his crime.

Denver finds refuge in a mining camp in a Western state and amasses a fortune. He writes secretly to Jaikes and learns that his wife and children are in destitution, the Grange where they lived having been sold at auction. Nellie believes her husband is dead, but she repels the advances of the "Spider," who has purchased the Grange. The latter intercepts a letter to Jaikes containing a remittance to Nellie, learns that Denver is to come to England under the alias of John Franklin, and he orders Coombes to notify him at once of Denver's arrival.

Denver goes to the Grange, meets Jaikes and his children and provides them with money just in time to prevent Nellie's eviction. The "Spider" searches Denver's room, finds Nellie's photograph there and determines to rid himself of Denver. Baxter shadows the "Spider" and the detective is amazed to find Denver shadowing the crook. They enter the den of the crooks and Denver overhears Corkett accuse the "Spider" of murdering Ware. He is discovered and in the battle that follows, Baxter takes the "Spider" in custody. Corkett's testimony exonerates Denver of crime and that night there is a family reunion and great happiness in the Denver household.

"THE SILVER KING" FINE PHOTOPLAY

**William Faversham, Famous
Star, in Stellar Role**

WHEN Henry Arthur Jones' celebrated melodrama was produced in London in 1882, its success was so pronounced that it was in great demand in this country. It was first presented in New York at Wallack's theatre on January 23, 1883, within a few months after its London premier. The play achieved an instantaneous success and it toured the country triumphantly for several seasons.

This celebrated play has been picturized with William Faversham, the famous actor, in the stellar role and it is one of the best of the Paramount-Artcraft special pictures thus far produced. The scenarist was Burns Mantle, a well known dramatic critic of New York and George Irving was the director. One of the big features of the production is a representation of Derby day at Epsom, and aside from this there are many other notable views of scenes in and about London.

Mr. Faversham is finely supported, his leading woman being Barbara Castleton, a talented actress, well known on the stage and screen.

A Notable Photoplay

WILLIAM FAVERSHAM, the celebrated actor, is appearing with great success in the Paramount-Artcraft picturization of "The Silver King," at the theatre this week. This is a notable photoplay of English life and it is filled with tense situations that thrill and exert a powerful appeal. The photoplay is attracting large audiences at every showing. The supporting company is exceptionally efficient.

"THE SILVER KING" IS PRAISED BY EXPERT

**Jesse L. Lasky, Producer, Says
Picture is Excellent**

WHEN "The Silver King," the new Paramount-Artcraft special picture starring William Faversham, the celebrated actor, was displayed for the first time after it was filmed, in the projection room of the Famous Players-Lasky Corporation at No. 485 Fifth Avenue, New York, Jesse L. Lasky, a famous producer, indorsed it as being one of the best pictures ever exhibited. Mr. Faversham was present, together with his wife, whose stage name is Julia Opp, and Maxine Elliott, the famous actress-manager.

"It is a remarkable picture," said Mr. Lasky, "for in no particular has it been overdone. Mr. Mantle, the scenarist, and Mr. Irving, the director, have done wonders with the story, a masterpiece in itself, but all too easy for less competent hands to ruin in transferring it to the screen. Mr. Faversham and Miss Castleton are superb and I failed to find a flaw in the work of any supporting player. As a Paramount Artcraft Special "The Silver King" is certain to raise still higher the standard of this series which we determined would be the best that money and the development of photodramatic art could provide."

"The Silver King" will be shown at the theatre next, and it is certain, according to Manager ——— that the S. R. O. sign will be in evidence throughout the run.

Worth While Picture

WILLIAM FAVERSHAM'S Paramount-Artcraft special picture, "The Silver King," is drawing large and delighted audiences to the theatre this week. Mr. Faversham has a strong role in a strong story and he is finely supported, his leading woman being Barbara Castleton. It is a worth while picture in every respect.

WILLIAM FAVERSHAM CELEBRATED ACTOR

**Star of "The Silver King" Has
Had Notable Career**

WILLIAM FAVERSHAM, the celebrated actor who is starred in the new Paramount-Artcraft special picture, "The Silver King," which will be shown at the theatre next, has had a most notable career as player and producing manager. Mr. Faversham is an Englishman and he gained his histrionic experience in that country prior to 1887, when he made his first professional appearance in this country in "Pen and Ink," at the Union Square theatre, New York.

Mr. Faversham appeared as star in "A Royal Rival" at the Criterion theatre, New York, in August, 1901, and since that time his record has been one of repeated theatrical successes. Mr. Faversham is an artist and his popularity is universal. In "The Silver King" he has a role that fits him admirably and he plays it most effectively. The picture is one that will accentuate his popularity with motion picture audiences. His leading woman is Barbara Castleton, and the support throughout is of the highest quality.

Burns Mantle, Adapter

BURNS MANTLE, who picturized "The Silver King," starring William Faversham, which is doing phenomenal business at the theatre this week, is one of the best known theatrical writers in the country. Mr. Mantle is the dramatic critic of The Evening Mail, New York, and his knowledge of the technic of the drama is most extensive. He has done excellent work in his adaptation of "The Silver King," which doubtless will be recognized as a screen classic second to none thus far produced.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"THE SILVER KING"

A Paramount-Artcraft Special Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-sheets
One Twenty-four Sheet Stand
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8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
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WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Silver King"

Paramount  *Theatre*

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Miss Eliot:

You know what Paramount and Artcraft Pictures signify.

You know what position Willian Faversham holds in the realm of acting.

You know what a guarantee the name of Henry Arthur Jones is to a play.

You know what Burns Mantle means to dramatic criticism.

Next, there comes to this theatre for one week the Paramount-Artcraft Special. "The Silver King," starring William Faversham. Burns Mantle, who knows screen technique as well as he does that of the stage, has adapted the scenario from the famous play by Henry Arthur Jones. George Irving directed the picture, which is another certainty of its warm welcome.

We believe that this is one of the best films that has ever been made.

We think you'll feel that way about it too.

Yours sincerely,

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards suggested for the Exploitation of "The Silver King"

ADVANCE

POST
CARD

NO. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Eliot:

Suppose we were to tell you that William Faversham is as good an actor on the screen as on the stage? You'd probably tell us, "Show me!"

Well, we are. Beginning next we show William Faversham in the Paramount-Artcraft Special, "The Silver King," based upon Henry Arthur Jones's famous play.

You'll agree with us, we're sure.

Sincerely yours,

Manager _____

ADVANCE

POST
CARD

NO. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Eliot:

William Faversham in the movies! Oh, what a treat!

He comes here, beginning next in the Paramount-Artcraft Special, "The Silver King," from the famous play by Henry Arthur Jones. Burns Mantle made the scenerio and George Irving directed.

And he's as good--every bit--on the screen as he is on the stage.

Sincerely yours,

Manager _____

ADVANCE

POST
CARD

NO. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Miss Eliot:

This is to remind you that to-day you have your first chance to see William Faversham in pictures.

He comes here to-day in "The Silver King," a Paramount-Artcraft Special picture from the famous play by Henry Arthur Jones. And George Irving directed the production in his usual flawless style.

You can't afford to miss this.

Sincerely yours,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

ADVERTISING POSTERS FOR "SILVER KING"

Always Obtainable at your Exchange



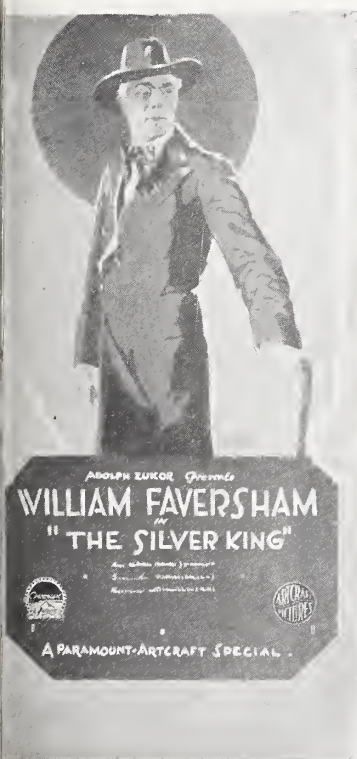
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The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD BYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain (And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK



How To Advertise LILA LEE

in
"The Secret Garden"
A Paramount Picture

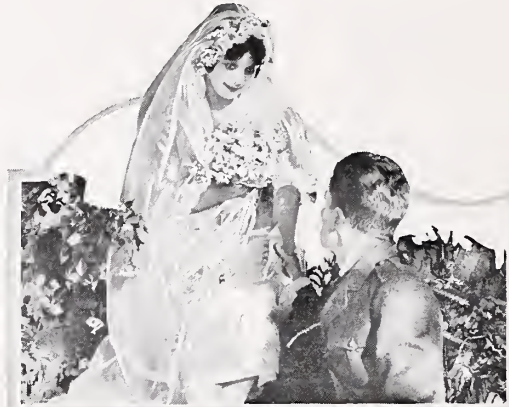


STOCK PRODUCTION CUTS AND MATS

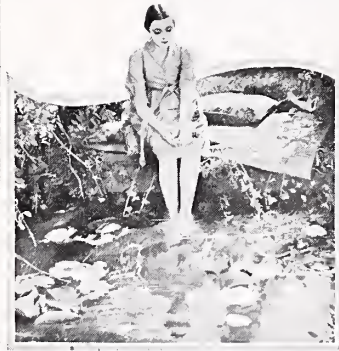
Lila Lee in "The Secret Garden"



'Could it be a mouse'
LILA LEE in 'The Secret Garden.'
A Paramount Picture



A happy little war-bride
LILA LEE in 'The Secret Garden.'
A Paramount Picture



A flower in 'The Secret Garden'
LILA LEE in 'The Secret Garden.'
A Paramount Picture



How have we any way?
LILA LEE in 'The Secret Garden.'
A Paramount Picture



The double convalescence
LILA LEE in 'The Secret Garden.'
A Paramount Picture



LILA LEE
in 'The Secret Garden.'
A Paramount Picture



LILA LEE
in 'The Secret Garden.'
A Paramount Picture



LILA LEE
in 'The Secret Garden.'
A Paramount Picture



LILA LEE
in 'The Secret Garden.'
A Paramount Picture



LILA LEE
in 'The Secret Garden.'
A Paramount Picture

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CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE President
NEW YORK



AD CUTS
and MATS



Facts Exhibitors Should Know About Lila Lee and Her New Paramount Picture "The Secret Garden"

DAINTY, youthful and vivacious Lila Lee is rapidly assuming her destined place in the front rank of motion picture stars. Exhibitors who displayed her two pictures, "The Cruise of the Make-Believes," and "Such a Little Pirate," in the first of which she made her screen debut as a Paramount star, need not be told of her capacity to draw, nor need they be reminded that her latest photoplay, "The Secret Garden," exhibits her in a new and more delightful characterization.

Lila Lee, Youngest Star

LILA LEE is perhaps the youngest motion picture star now before the public. Widely known to vaudeville audiences in all parts of the country as "Cuddles," she attained to a popularity which her entrance into the field of the silent drama has served only to enhance. Aside from possessing radiant beauty, winsomeness and personal charms that are exquisitely appealing, Lila Lee is an actress whose genius, as yet in the bud, gives promise of flowering into brilliant maturity within the next few years. Her screen characterizations are marked by painstaking effort and artistry seldom exhibited by one so young in her art, and in "The Secret Garden" the story of which is essentially expressive of the hopes, dreams, aspirations and buoyancy of youth, she portrays the role of a slip of a girl, thoroughly en rapport with her engaging personality. In this picture Miss Lee marks her third milestone on the roadway to screen fame; and I will be mistaken if her admirers do not acclaim her work in this photoplay as a distinct advance upon anything she has done hitherto.

Frances H. Burnett, Author

FRANCES HODGSON BURNETT is one of the most famous authors in the world. For more than twenty years her books have been popular wherever English is spoken. "The Secret Garden," which was pictured for Lila Lee, was and is being read by millions, and it has been translated into several languages. Mrs. Burnett, who also wrote "Little Lord Fauntelroy," and many other successes, deems "The Secret Garden" as among her best works, and none of its beauty has been lost in its adaptation to the screen.

Marion Fairfax, Scenarist

MARION FAIRFAX, who pictured "The Secret Garden," is one of the most famous of American writers for the screen. In her picturization of Mrs. Burnett's famous novel, she brings a woman's sympathy and understanding to bear on a story written by a woman, as well as a highly satisfying screen technique. She has written numerous screen successes, notably "Less Than Kin," "The White Man's Law," "The Honor of His House," and others equally well known.

A Delightful Story

MARY LENOX, the daughter of a British army officer in India, is reared amid sordid surroundings without knowing parental love. When her parents die in a cholera epidemic, she is sent to England, where her guardian, Archibald Craven, and his invalid son, Colin Craven, live in an old manor. The boy believes himself an incurable cripple and this belief is encouraged by Dr. Craven, his uncle, who is scheming to make himself heir to the manorial estate. Mary persuades Colin to discard his steel brace and walk alone, and ultimately restores him to health. Behind the manor is a secret garden and Mary succeeds in finding the key thereto and exploring it only to discover that it is a scene of desolation. She arranges with the gardener to restore the garden and one day when she and Colin see Dr. Craven pour poison into Colin's drinking water, Mary risks her life in a bog in her search for help to save the boy from his unscrupulous uncle. The spirit of love and helpfulness awakened in Mary's soul transforms the gloomy Craven household and in the end Colin gets a commission as lieutenant in the British army and Mary, wearing her wedding gown, becomes his bride.

G. Butler Clonebaugh, Director

G. BUTLER CLONEBAUGH, who directed Lila Lee in "The Secret Garden," is a trained stage director and screen player, who has brought to his work an artistic knowledge of acting gained through many years' experience as director for the late Charles Frohman and Otis Skinner. He has made "The Secret Garden" not only an entertaining picture, but a keen psychological study.

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CAST AND STORY OF "THE SECRET GARDEN"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Lila Lee's New Photoplay

A Paramount Picture

Lila Lee's New Paramount Photoplay is a Picturization of Frances Hodgson Burnett's Novel, "The Secret Garden"

*Dainty Little Star Appears in Role of Unloved Girl Who Transforms a Gloomy
Home, Once Her Spirit of Love and Helpfulness is Awakened.*

MARY LENOX, daughter of Captain Lenox, a British army officer in India, lives a lonely life, without love for anything except a pet tiger kitten. She buys a love philtre from a snake charmer in the hope that her parents may learn to love her, but before the drug is given a chance to act, her father and mother, as well as her Ayah, or nurse, perish in a cholera epidemic. She is sent to Misselthwaite Manor, in England, the property of Archibald Craven, a wealthy man with a crooked back, who has been named as her guardian. His heir is his son, Colin Craven, fifteen years old, who has been delicate since birth from the effects of spinal trouble, and who wears a torturing brace by command of Dr. Craven, his uncle, who cannot forget that if Colin should die, he (the physician) would inherit the manor.

Mary is placed in the tender care of Mrs. Medlock, a severe housekeeper, whose motto is "No nonsense!" When Mary arrives at the manor, Craven greets her coldly and leaves at once to spend the winter in Egypt, leaving Dr. Craven in charge of his invalid son, so that the physician is free to pursue his torturing tactics. Mary hates the big house and its cold mysteries. Her only friend is Martha, the house maid, who tells her of the secret garden behind the manor, which had been locked up by the master after his wife had died as the result of an accident which befel her there, and the key thrown away.

Mary is awakened one night by groans and putting on a dressing gown, she follows the sounds to

"THE SECRET GARDEN."

The Cast

Mary Lenox.....Lila Lee
Archibald Craven
 Spottiswoode Aitken
Dr. Warren Craven, his brother
 Clarence Geldart
Colin Craven....Dick Rosson
Mrs. Medlock..Fay Holderness
Martha Sowerby..Ann Malone
Dickon Sowerby..Paul Willis
Mrs. Sowerby...Lucille Ward
Colin Craven's Nurse
 Mae Wilson
Ben Weatherstaff..James Neill
Surgeon Harding
 Seymour Hastings
Mrs. Lenox.....Mlle. Dion
Captain Lenox...Larry Steers
Indian Servant
 Forrest Seabury
AyahMiss Guwha

Colin's room, where she finds the lad suffering and exhausted by the brace. Mary takes the brace off and when she leaves him, she promises that he will have a good night's rest. This actually happens, but when Dr. Craven learns of the incident, he angrily orders Colin to put the brace on again, and Mary is made to sit in Mrs. Medlock's room and hem towels for punishment. When Mrs. Medlock nods, Mary creeps out of the manor and is lost in a bog where she meets Dickon, Martha's brother, who guides her to his mother's cottage. Mrs. Sowerby comforts the girl and tells her that the whole world is full of love—that it is in the fresh air, the sunshine, and best of all, in her heart.

Mary finds the key to the secret garden and with Dickon, she makes a tour of the place, but they find nothing. With the aid of an old servant, the garden is restored and the first thing they agree to do is to bury Colin's brace. They then convince Colin that he can walk without the brace, and he manages to do so. When Dr. Craven discovers this, he resolves to poison Colin. Creeping to the boy's room when he fancies the lad is asleep, he drops poison in Colin's drinking water. The act is observed by Colin, who is awake, and Mary, who is hiding behind a portiere. When they realize the enormity of Dr. Craven's crime, Mary decides to cross the bog and seek Mrs. Sowerby's help.

Mary is prevented from going that night by a fierce thunder storm, but three days later she makes the attempt. Dr. Craven, who learns that Mary knows of his guilt, directs her to the most perilous part of the bog, and she is caught in the grip of the mud. She is rescued by Colin and several others and then brought back to the manor where Craven, who has returned from Egypt, is questioning Dr. Craven. When Craven sees his boy, no longer a cripple, he embraces him and in the excitement Dr. Craven makes his escape. The children persuade him to enter the secret garden which is full of bloom and happiness now reigns in the manor.

Three years later, Colin is a lieutenant in the British army and by his side stands Mary, arrayed as a bride.

PRESS REVIEW OF "THE SECRET GARDEN"

To Be Sent to the Newspapers Immediately After the First Display of
Lila Lee's New Photoplay
A Paramount Picture

Lila Lee's New Photoplay, "The Secret Garden," A Beautiful Story Charmingly Told and Acted

*Winsome Little Star Gives Artistic Touches to Unusual Role and The Production
Throughout Is One of Exceptional Excellence.*

SWEET, winsome Lila Lee scored a veritable triumph in "The Secret Garden," her new photoplay based upon Frances Hodgson Burnett's celebrated novel of the same name, which was presented before an enthusiastic audience at the . . . theatre yesterday. There is nothing that is commonplace about "The Secret Garden." It is a beautiful story, told with distinction, directed by an artist, and played by an excellent company, with little Miss Lila easily carrying off the acting honors.

The picturization was made by Marion Fairfax from Frances Hodgson Burnett's famous story. It shows how a little girl, who has been reared by parents who were unkind to her, is brought to an old English house. She is literally starving for love, and all the cruelty and worst side of her child nature have been brought out by her association with wild men and beasts.

In the English house curious conditions are brought to her notice. She finds a boy, who thinks himself a cripple, and who is made to think he is incurable by his uncle, a doctor, who hopes to inherit the large estate to which the boy is the logical heir. The little girl, Mary Lenox, gets this boy out into the sunshine and convinces him that he is not ill. The spirit of love and helpfulness are awakened in her. Gradually she brightens the cold, unattractive house, even weeding out and replanting the secret garden, which the owner of the house has kept locked since his young wife died there years ago. And in the end we find the apparently crippled boy



LILA LEE

A Close-Up
by L. F. G.

Everyone whom beauty lures
should surely go and see
Fascinating, scintillating, dainty
Lila Lee.

Drab and dismal is your life?
She will help you find
The route that leads to Happiness,
the Joy that lies behind.

Overboard with sorrow, then!
Give Dull Care the slip
By journeying with Lila on her
five-reel trip.

made whole and wearing the uniform of an English army lieutenant, while Mary Lenox is about to become his bride.

The appeal of this story is tremendous, and its moral value is brought out to the full. But the story always takes precedence over the lesson, the picture is never

preachy. It is entertaining throughout, and is enlivened with charming touches of comedy.

Miss Lee gives us her best piece of acting in the character of Mary Lenox. She shows the change in the child's nature, bringing out the differences and the easy, gradual growth of Mary Lenox, as the little girl comes to recognize spiritual values. This characterization stamps Miss Lee as a screen actress of more than ordinary talent. There is something noteworthy in the way she can change from one character to another and make the whole performance an artistic picture.

Miss Lee is ably assisted by excellent support. Spottiswoode Aitken as Archibald Craven, Dick Ross as Colin Craven, and Clarence Geldart as the scheming Dr. Craven all do splendid work. And the characterization of Fay Holderness as Mrs. Medlock, the stern English housekeeper, is very well done. To the role of Mrs. Lenox, Mlle. Dion, a French actress, brings an easy and satisfying technique. Others who do good work are Ann Malone, Paul Willis, James Neill, Mae Wilson, Larry Steers, Forrest Seabury and Seymour Hastings.

The photoplay was directed by G. Butler Clonebaugh, who comes to the pictures known as one of the best stage producers in the country. He brings all the artistic handling that made him famous on the stage to bear on his screen direction and the result is a beautiful performance. Henry Kotani's photography is excellent. Mr. Clonebaugh was assisted in the direction by Louis Howland.

SPECIAL FEATURE STORY

For Use of Exhibitors in Their House Organs or of Editors Who Desire Original Story on Lila Lee or "The Secret Garden."

A Paramount Picture

Little Lila Lee Fast Developing into an Actress of Exquisite Charm, Sparkle and Dramatic Power

She Has Unusual Photoplay in Her New Starring Vehicle, The Secret Garden [and Her Characterization Will Delight Her Admirers.

LILA LEE, newest of film stars and one of the youngest, has now been with us for several months and with "The Secret Garden," which is to be shown at the theatre next, she gives us her most finished and highly artistic screen performance so far. Little Miss Lila's acting is exquisite; it has sparkle, dramatic power and a fine shading of emotional values.

It was a great deal to ask of Miss Lee, considering that she had only appeared in two pictures before "The Secret Garden," but she rose to the occasion with fine reserve force, and the result is that she has given us the character of Mary Lenox from Frances Hodgson Burnett's extraordinary story in a way that will satisfy the thousands of readers who love the book.

In the early part of the story we see her as the Mary Lenox of India, the unloved child, who has developed a streak of cruelty. Then Mary's father and mother die and the little girl is brought to England to live in the big, mysterious house of Archibald Craven.

There new influences come into her life; she meets the boy, Colin Craven, who thinks he is a cripple. She feels love growing in her heart; she becomes gentle, and she takes the sick boy out in the open and convinces him that he is not ill. Then she discovers the secret garden, which Archibald Craven, the owner, has kept locked since the time his beautiful young wife was killed there. And Mary tears out the weeds in the garden and with the help of the gardener she re-

plants it. The picture is a wonderful study in the healing power of love and helpfulness, and Miss Lee's skill in showing the changes in the character of Mary Lenox stands out with the best acting being done on the screen today.

It is certain that this little actress is now firmly fixed among the successful stars of the film world. Her first Paramount picture, "The Cruise of the Make-Believes," brought her to view in a charming and fanciful little comedy drama woven around the imaginative adventures of a little slum girl. Her second picture, "Such a Little Pirate," showed her as a little girl who was the descendant of a famous old pirate, and who set out on extraordinary adventures of her own. In both pictures she did excellent work. Now comes "The Secret Garden" to establish her more firmly than ever in the public's affections.

Miss Lee certainly has her troubles with animals in her film work and her courage earned her the unstinted praise of her director, J. Butler Clonabough. In "The Secret Garden," she has to be friends with a leopard, a chameleon, a prairie dog and a snake.

The leopard was only a baby, but he was big enough to scratch and he proceeded to do so the first day that Lila worked with him. But later the two got to be such good friends that no further trouble was experienced on that score. The episodes in which the chameleon and the snake appeared were filmed without mishap and then the prairie dog was used.

There Lila was not so fortunate. The little tawny animal turned on her while she was holding him before the cranking camera and sunk his sharp teeth through her forefinger. In spite of the pain, Lila held on to him, and when her wound was dressed she pluckily went throughout the scene again, this time without any trouble.

In her picture preceding "The Secret Garden," called "Such a Little Pirate," Miss Lila had two other animals near her during most of the picture. They were Sinbad, a giant orang-outang, and Bepo, a smaller monkey. Both were Lila's good friends, and the only trouble they caused was the result of Bepo's running away. This happened on Catalina Island, where the Lee company was filming scenes. When Bepo ran away Lila was the only one nearby and she pursued him. She went so far that she became lost herself. And she was finally discovered by the other members of the company, who organized a searching party, and found her after darkness had fallen, with Bepo in her arms.

But in spite of the animals Lila, who is a cheerful and optimistic little person, insists that life in the pictures is the most interesting existence she has encountered.

Before coming to the films Lila was famous on the vaudeville stage under the name of "Cuddles" Edwards, and her clever singing and dancing and mimetic skill won her thousands of admirers there. Her rise to fame is one of the truer romances of filmdom.

NEW STRINGS FOR YOUR BOW.

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

CONCERNING

LILA LEE IN "THE SECRET GARDEN"

A Paramount Picture

Some Personalities

THE name of Frances Hodgson Burnett is an open sesame to the hearts of those who a generation ago read that wonderful story of child life, "Little Lord Fauntleroy."

The name of Lila Lee recalls to the motion picture patrons of the present day, some of the daintiest and prettiest acting they have seen on the screen, done by Lila Lee in her preceding Artcraft pictures.

The name of Artcraft on a picture causes every intelligent and observing person to think immediately of the highest standard of excellence attained in the making and presentation of motion pictures.

This is a splendid combination to suggest, or rather, to emphasize in all your exploitation.

You Know Lila

LILA "CUDDLES" LEE has achieved an unique position in motion pictures in a remarkably short time. After a remarkable career on the speaking stage, she became an Artcraft star, and has appeared in two unusually successful vehicles. These are—

"The Cruise of the Make-Believes"
and

"Such a Little Pirate."

The success attained in these is even excelled by her charming artistry displayed in "The Secret Garden."

Catchlines for your Ads

THE blind groping of a little child for love and tenderness is the most pathetic thing in the world; but when an outlet is found for these feelings, they make a desert world bloom with the fairest blossoms of life. It was so in "The Secret Garden."

A little girl, deprived of the love and tenderness of a mother, sought expression of her feelings. She found that means of expression in caring for another child less fortunate than herself. How this worked to the emancipation of both is told in "The Secret Garden."

Suggestions to the Showman

PLAY the name of the star, Lila Lee, and the author, Frances Hodgson Burnett, the author heavily.

Remind your patrons that Mrs. Burnett is the author of "Little Lord Fauntleroy," which achieved popularity with them in their youth.

Display the Artcraft trademark in all your newspaper advertising. That is the guarantee of the quality of the picture.

Use the cuts and mats generously in your newspaper advertising. They are up to the usual high standard and have a powerful pull.

Don't neglect the posters. Fill your lobby with the ones and threes, and use plenty on the stands.

Introducing The Author

FRANCES HODGSON BURNETT, author of "The Secret Garden," is one of the best known writers of stories of juvenile life. "Little Lord Fauntleroy," her first great success, won world-wide fame. This was followed by "Phillis," "Editha's Burglar," "The Showman's Daughter," "Esmerelda," "The First Gentleman of Europe," "A Lady of Quality," "The Dawn of a Tomorrow" and many other successful books and short stories.

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a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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STRAND

Broadway at Main Street



"She who hesitates--!"

The man is heir to millions.
The girl penniless, friendless,
longing for love. You see the
end? Don't count too much
on human frailty! This pic-
ture is just loaded with sur-
prise and excitement!

JESSE L. LASKY PRESENTS

LILA LEE

in
"THE SECRET GARDEN"

A Paramount Picture

Story by Frances Hodgson Burnett

Scenario by Marion Fairfax Directed by G. Butler Clonebaugh

Also

Paramount-Bray Pictograph, "Building The Eagle Boat"

Paramount-Arbuckle Comedy, "The Sheriff"

Latest News Weeklies



Why is "The Secret Garden" forever locked?
What dark "secret" hid-
den within its walls
eventually brings hap-
piness to a bitter father,
his ill-fated son and a
friendless girl? This is
one thrilling picture of
love interwoven with
mystery!

JESSE L. LASKY PRESENTS

LILA LEE

in
"THE SECRET GARDEN"

A Paramount Picture

Story by Frances Hodgson Burnett

Scenario by Marion Fairfax

Directed by G. Butler Clonebaugh

STRAND

THEATRE

Also

Paramount-Bray Pictograph,
"Building The Eagle Boat"

Paramount-Arbuckle Comedy,
"The Sheriff"

Latest News Weeklies

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

Advertising Cuts and Mats

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

EAST SIDE
h. St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
—The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET
Secret, with ELLA HALL,
to "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 23d St.
—The Beast of Berlin"

THE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
Continuous 1 to 11 P.M.
In "BOUGH & READY"
Eve. 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
GRADY in "THE TRAP."
THE WOMAN IN THE WEB."

EAST SIDE
St. to 86th St.

THE BROADWAY AND
THEATRE 77TH STREET
awa. "Honor of His House."
in "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
RDEN, "The Splendid Sinner"

EAST SIDE
St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

IAN 36 Cathedral Parkway
VET, in "Lest We Forget"

116th St. & 5th Ave.
SUBMARINE EYE."
THE WOMAN IN THE WEB."

REET & MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 5th Avenue at
116th Street.
aston Forbes-Robertson
asks and Faces."

EST 39th & Columbus Ave.
Cont. 11.30 to 11 P. M.
NNETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 152D STREET
Phillips in "The Ruky Road"

COMEDY 3754 3d Ave.
LAFFERO, "The Three of Us"
STORY COMEDY

Westchester Av. & 161st St.
DANCE TALMADGE
THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENCE"

THEATRE, 4048 Third Av.
fiscale in "Madame Who?"

ASCENT 168TH STREET
& BOSTON ROAD
APLIN in "Chase Me, Charlie"
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
fiscale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
Continuous 1 to 11 P. M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS, "Betty Takes a Hand"

RIVOLI

Monument Square



One
tiny
drop
would--!

It's midnight and the three are alone.
He's a trusted physician and will
inherit the sick boy's fortune. She's
only an innocent, unsuspecting girl.
Surely, no unscrupulous villain ever
had it easier?

JESSE L. LASKY PRESENTS

LILA LEE

in

"THE SECRET GARDEN"

A Paramount Picture

Story by Francea Hodgson Burnett

Scenario by Marion Fairfax

Directed by G. Butler Clonbaugh

ALSO

Paramount - Bray Pictograph,
"Building The Eagle Boat"

Paramount - Arbuckle Comedy, "The Sheriff"

Latest News Weeklies

UP AND DOWN
BROADWAY

In and Out
of the
Film Studio

BELOW 14TH

NEW STAND EAST B.
& MARE
Mrs. Vernon Castle, "Hillcrest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Seco
FRANK KEENAN in "LOA
4th Epla "THE WOMAN IN

ST. MARKS 133 Se
CARLYLE BLACKWELL in
OUT." "THE EAGLE"

WINDSOR THEATRE 41
GAIL KANE in "THE TA
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AMERICAN MOVIES

Francis X. Bushman & D
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J. Warren Kerrigan in "T
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DOROTHY DALTON in "T
Mack Bennett Comedy, "It Po

PALACE 133 E
Pauline Frederick, Mrs. D
5th Epla "The Woman

SUNSHINE 141 E.
Edith Storey, "Treasur

WACO 118 Riv
Elsie Ferguson, "The S

STAPLETON

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CARMEL MYERS in "The M
CHARLIE CHAPLIN in "A

NEWARK, N

FOREST THEATRE
"Tarzan of the Apes," with
A Sidney Drew Com

HOBOKEN

STRAND Washing
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IN

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HAMILTON WM. S
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Trow—MAE MARSH in "Field

ROCKAWAY B

NEW THEATRE HAMME
ROCKAW
OLGA PETROVA WITH

FAR ROCKAW

COLUMB
MAE MARSH, "The Face

Stuyvesant Heights

COLONIAL BROAD
ROCKAW
BILIE BURKE in "Eve's

DECATUR Broadway
Cont. 1.3
"The Kaiser—The Beast

HALSEY THEATRE Hal
Con
Henry B. Walthall in "Hunde
USUAL VAUDEVILLE

IMPERIAL THEA. Halsey &
Cont. 1.3
Margery Wilson in "Flames

Ridgewood Secti

U.S. DEPT. OF AGRICULTURE

WASH. D.C.

THE SECRETARY OF AGRICULTURE
WASHINGTON, D.C.

DEAR SIR:

I have the honor to acknowledge the receipt of your letter of the 10th inst.

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

Very respectfully,
J. EDGAR HOOVER

THE SECRETARY OF AGRICULTURE

WASHINGTON, D.C.

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of
Lila Lee's New Photoplay.
A Paramount Picture

THE WORLD LOVES HAPPINESS AS IT LOVES THE LOVER

That is Why You Will Want to
See Lila Lee in New Film
"The Secret Garden."

ALL the world loves happiness and courage, just as all the world loves a lover, which may be the reason why "The Secret Garden," by Frances Hodgson Burnett, ranks as one of the most popular English novels of modern times.

Certainly the picture version of this famous story, starring Lila Lee in her third Paramount picture, which will be shown at the theatre next, will be certain to find thousands of people who loved the story, all ready, eager and waiting to see the picturization. This fact, combined with the extraordinarily fine acting of the little star, and her great popularity, will make a direct appeal to exhibitors and public generally throughout the country. In addition a large cast, carefully chosen, helps to put the story over.

Lila Lee plays Mary Lenox, the heroine of the story. It is a subtle and difficult part, with many fine touches of comedy, and the producers announce confidently that it marks Miss Lila's finest histrionic effort. G. Butler Clonebaugh, one of the big figures of the theatrical world, directed. Mr. Clonebaugh is famous for having produced "Chantecler" and "I'Aiglon," starring Maude Adams, on the speaking stage, and also the John Drew plays of the past few years.

Included in the cast are Spottiswoode Aitken, Clarence Geldart, Dick Rosson, Fay Holderness, James Neill, Mlle. Dion, Mae Wilson, Ann Malone, Larry Steers, Forrest Seabury, and Lucille Ward. The scenario version was written by Marion Fairfax and the photography was by Henry Kotani. Lou Howland assisted Mr. Clonebaugh with the direction.

LILA LEE LOVED TO PLAY IN MUD IN HER CHILDHOOD

So She Had No Fear of Mud Bath
in Her Latest Photoplay,
"The Secret Garden."

ONE of the dramatic scenes in "The Secret Garden," Lila Lee's new Paramount picture which will be displayed at the theatre next, shows the little star up to her neck in mire. The scene occurs when Mary Lenox, the little heroine, played by Miss Lee, tries to cross a bog and becomes stuck in the mud. Miss Lee went through the scene without a qualm, in fact, she said she rather enjoyed it. To an early fondness for making mud pies, which was never completely satisfied, she attributes her fearlessness in entering the mire.

"You see," said Lila, "I loved to play in the mud several years ago and I don't think I ever entirely recovered from that longing. But my parents used to employ drastic methods to take the desire out of me. Their method generally consisted in the accurate manipulating of a hairbrush or a strap in my immediate vicinity."

Lila Lee Weds in Film

A NEW experience has come into Lila Lee's eventful life. The beautiful little star has just been married. No, not really, but in the closing scenes of "The Secret Garden," her new Paramount picture, which is on view at the theatre this week. In her previous pictures, "The Cruise of the Make-Believes," and "Such a Little Pirate," her love affairs did not go that far, but in "The Secret Garden" she is shown wearing one of those beautiful, shimmery white costumes known as bridal gowns, and carrying orange blossoms.

NEW TYPE OF STORY SELECTED FOR NEW LILA LEE PICTURE

Admirable Vehicle Chosen for
Dainty Paramount Star in
"The Secret Garden."

AN entirely new type of story has been chosen for Lila Lee in "The Secret Garden," which presents the charming little Paramount star at the theatre next in a role unlike anything she has previously essayed. She appears in this picture as a little girl in far off India who later is sent to England where, at an old-time home of wealth, she is involved in a despicable plot for the estate. An invalid lad stands in the way but through the ministrations of the little girl he recovers and is saved.

The Indian scenes, it is said, have been charmingly presented, even to the use of tropical animals, such as a leopard cub, which is one of the principal pets of the youthful heroine. Miss Lee is declared to have given a wonderfully pleasing performance in this charming photoplay.

G. Butler Clonebaugh directed the picture, the scenario was written by Marion Fairfax and the original novel was written by Frances Hodgson Burnett, author of "Little Lord Fauntleroy," probably the best known juvenile story in existence except "Robinson Crusoe."

A fine supporting cast adds much to what will prove, according to report, the most delightful of dramas, with particularly colorful scenic investiture and a story that is consistent though novel in every respect.

"THE SECRET GARDEN" WAS THE REAL THING

Shown in Three Stages in Lila Lee's New Picture.

THE difficulty often experienced in translating a great literary work to the screen, was experienced by Director R. Butler Clonebaugh, when he filmed Lila Lee's new Paramount photoplay, "The Secret Garden," which is to be shown at the theatre next The picture was made in California, and one of the greatest difficulties encountered was to find a garden suitable for the purpose as outlined by Frances Hodgson Burnett, the author of the story.

Director Clonebaugh finally found a house occupied by English residents with precisely the garden required. The place was rank with weeds, and in this state it was photographed. Three operations were required but when the work was completed it was perfect from the standpoint of direction and photography. Miss Lee is well supported, Dick Rosson playing opposite to her.

An Excellent Cast

ONE of the strongest casts ever assembled for a picture interprets "The Secret Garden," Lila Lee's new Paramount picture which is being shown at the theatre this week. Spottiswoode Aitken plays Archibald Craven, the elderly master of an English manor; Clarence Geldart is seen as Dr. Warren Craven, and Dick Rosson plays Colin Craven, the crippled boy. James Neill and Mlle. Dion, the latter of the Odeon in Paris, have important roles, and Larry Steers, Forrest Seabury, Seymour Hastings, Fay Holderness and Lucille Ward all do excellent acting. Still other members of the cast are Paul Willis, Ann Malone, Mae Wilson, Frederick Vroom and Miss Guwha.

MRS. BURNETT ONE OF BEST KNOWN AUTHORS

Her Novel, "The Secret Garden," Filmed for Lila Lee.

FRANCES HODGSON BURNETT, who wrote "The Secret Garden," the new Paramount picture in which Lila Lee is to be seen at the theatre next, has been one of the most popular of novelists wherever English is spoken, for thirty years. "The Secret Garden" is one of her most popular recent stories. It numbers its readers by the millions and it has been translated into several foreign languages. It is an entrancing story and its success in book form has been more than duplicated on the screen.

Mrs. Burnett, who also wrote "Little Lord Fauntleroy" and other successes, considers "The Secret Garden" her finest story. The picturization was made by Marion Fairfax, while G. Butler Clonebaugh directed. An excellent cast supports the star.

Clever Photographer

HENRY KOTANI, who did the camera work on "The Secret Garden," which is being shown at the theatre this week, is a clever Japanese photographer whose pictures have been highly praised. Mr. Kotani was responsible for the photography in Fred Stone's Artcraft picture, "The Goat." He also photographed "The Firefly of France," "Believe Me, Xantippe," and others of the recent Wallace Reid successes.

Capable Assistant

LOUIS HOWLAND, who was assistant director with G. Butler Clonebaugh in making Lila Lee's "The Secret Garden," which is now being displayed at the theatre, also assisted in the making of "The Girl Who Came Back" and "Women's Weapons," starring Ethel Clayton. He is a capable director.

G. B. CLONEBAUGH FAMOUS AS DIRECTOR

Proved His Ability in Lila Lee's "The Secret Garden."

G. BUTLER CLONEBAUGH, who directed Lila Lee in her new Paramount picture, "The Secret Garden," which will be shown at the theatre next, comes to the screen after winning a place for himself as one of the big producers of the speaking stage. For some years he was the mainstay of the late Charles Frohman companies, producing such successes as "L'Aiglon" and "Chanticleer," starring Maude Adams, and also "Mister Antonio," starring Otis Skinner.

During the past year Mr. Clonebaugh has been studying the film art as a director and preparing himself to direct. He brings to the work an artistic knowledge of acting gained through many years' experience, and his first picture, "The Secret Garden," is not only an entertaining and beautifully directed picture, but it is also said to be a masterly psychological study.

Celebrated Scenarist

MARION FAIRFAX, who picturized "The Secret Garden," from Frances Hodgson Burnett's famous novel, which is the bill at the theatre this week, brings a woman's sympathy and understanding to bear on this story written by a woman, as well as a far-reaching knowledge of screen technique. Marion Fairfax's screen stories and adaptations for the screen are well known everywhere. She is the author of such successes as "Less Than Kin," starring Wallace Reid, "The White Man's Law," "The Honor of His House," starring Sessue Hayakawa, and others equally well known to filmdom.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"THE SECRET GARDEN"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Secret Garden"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

January 13, 1918

Dear Miss White:

You remember how Lila Lee jumped into stardom overnight with her first moving picture, "The Cruise of the Make-Believes"?

And how she followed up her success with her second Paramount picture, "Such a Little Pirate," in which Theodore Roberts rendered her such excellent support?

Well Lila has finished her third picture. And we think you will like it even better than you did her other two. It is a Paramount production, of course, and is called "The Secret Garden."

Who do you think wrote it? Frances Hodgson Burnett, author of the famous "Little Lord Fauntleroy." Marion Fairfax, who scenarioized Wallace Reid's vehicle "Less Than Kin," wrote the screen version.

We don't think it fair to tell you the plot. But we can tell you you'll like it.

Yours cordially,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "The Secret Garden"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Miss White:—

Lila Lee is coming here next
in her third Paramount Picture, "The Secret
Garden." Frances Hodgson Burnett wrote the
story, which was scenarioized by Marion Fairfax.

You'll not want to miss this.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Miss White:—

That newest and brightest of film stars,
Little Lila Lee, is coming to visit us again
next in her latest Paramount
picture, "The Secret Garden," from the famous
story by Mrs. Frances Hodgson Burnett.

We think you'll like it even better than
you did her other pictures. And that, we know,
is saying a great deal.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Miss White:—

Who do you think we have with us tonight?
LILA LEE!

The newest star in filmdom comes to us
in her third Paramount picture, "The Secret
Garden," from the famous story by Mrs. Frances
Hodgson Burnett.

The earlier you come, the better your
seat will be.

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

ADVERTISING POSTERS FOR "THE SECRET GARDEN"

Always Obtainable at your Exchange



One Sheet



One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD BYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOLING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain (And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 22

His Parisian Wife

Scheduled Release Date: **19 Jan 1919**

How To Advertise
ELSIE FERGUSON
in
"His Parisian Wife"
An ARTCRAFT Picture



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

Elsie Ferguson in "His Parisian Wife"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Editorial Chats on Elsie Ferguson and Her Latest Photoplay "His Parisian Wife"

EXHIBITORS who have had experience with Elsie Ferguson pictures (there are few who haven't) know that they have wonderful drawing power. Miss Ferguson is not only a talented actress, but she has beauty and a personality of such winsomeness that she has become one of the most popular screen stars in the country. All who have shown "Heart of the Wilds" and "Under the Greenwood Tree," her recent photoplays, know what that combination means in dollars and cents. Well, her latest picture, "His Parisian Wife," will duplicate, if it does not surpass, the box office record of any photoplay in which she has as yet appeared.

Elsie Ferguson, Popular Star

WHAT I have said before, I do not hesitate to repeat—Elsie Ferguson is one of the most brilliant stars in the screen firmament, and since her entrance into the field of the silent drama she has not scored a failure, but successes aplenty. Miss Ferguson owes her success to her native talents, delightful personality and hard work. Her genius as player enables her to portray every role she essays with complete artistry, her personality increases the number of her followers with every showing and her incessant and conscientious labor in the field of art insures the most satisfying results. Miss Ferguson has an exquisite sense of the fitness of things in character delineation, so that all of her portrayals are as clear and distinct as tropical moonlight. In "His Parisian Wife," in which she will be seen as a Parisian girl who weds an American and whose marital career is made stormy by the unreasonably suspicious parents of her husband, Miss Ferguson has a captivating role in which her art is displayed at its best and which, I predict, will rank among the best of her gallery of splendid screen portraits.

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Eve Unsell, Scenarist

THERE are few better known scenarists in the country than Eve Unsell, author of "His Parisian Wife." She has written scores of screen successes, but in none has she done better work than in this new screen vehicle for Elsie Ferguson. The story is an excellent one and its continuity and appeal from start to finish are without a flaw.

Emile Chautard, Director

EMILE CHAUTARD, widely known as a master hand at his art, directed Miss Ferguson in "His Parisian Wife," as he did the same star in "Under the Greenwood Tree." Mr. Chautard is a director of wide experience and his judgment is one of his soundest assets. Both are displayed to signal advantage in his latest production.

A Captivating Story

FAUVETTE, a girl reporter on a Paris newspaper, weds Martin Wesley, a lawyer of Boston, after a short courtship. Wesley takes his bride to his New England home

and his parents treat the Parisian wife coldly. He had not consulted them and according to their Puritan code, Fauvette must be a devil. The hostile attitude of the Wesleys toward Fauvette finally convinces the bridegroom that his wife may have had "a past," and beginning to regret his precipitancy in marrying Fauvette, he treats her with refined cruelty. When Tony Rye, a friend of Wesley's arrives at the house one night for dinner, Fauvette appears at the table in a black French gown, cut low, and her attire shocks even her husband, who upbraids her for her apparent immodesty. They quarrel and Wesley tears a bouquet from Fauvette's bosom, lacerating the flesh. Tony sympathizes with her and she admits to him that she has written several stories for a New York publication. Wesley takes to drink and returns to Boston to give Fauvette an opportunity to apply for a divorce. She goes to New York, writes a successful novel and soon is widely known as "Marie Trieste." Although her book pays her well, she is over-generous and being in need of funds borrows money from a disreputable loan shark who persecutes her. Meanwhile Wesley reforms and wins an important law case. Martin is aware that Tony loves Fauvette and he decides to woo her again and then give her to Tony if he wants her. But when Wesley meets Fauvette, his old love is revived and after buying her notes from Barnes, he seeks Fauvette and both realizing their shortcomings, they come to a mutual and happy understanding.

Excellent Support

MISS FERGUSON'S support in this photoplay is excellent. The players include David Powell, Courtney Foote, Frank Losee, Cora Williams, Capt. Charles and Louis Grizel.

Cast and Story of "His Parisian Wife"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Elsie Ferguson's New Photoplay.
An Artcraft Picture.

Elsie Ferguson a French Newspaper Woman in Her Latest Artcraft Photoplay "His Parisian Wife"

*Heroine Weds Boston Lawyer, the Marriage is Unhappy and After the Wife Wins
Fame as an Author, the Couple are Happily Re-united.*

MARTIN WESLEY, a Boston lawyer, while vacationing in Paris, falls in love with Fauvette, a girl reporter on *Le Journal*. He impulsively marries the girl and takes her back to Quarries, the Wesleys' gloomy New England home. Mr. and Mrs. Wesley resent Martin's marriage. He had not consulted them, and Fauvette must be a devil. So the Wesleys set to work to make the French girl as miserable as possible. Fauvette, however, endures this atmosphere of constant disapproval and the repression of every gay and innocent instinct, with Spartan heroism. Nevertheless, the Wesleys succeed in so working upon their son's mind that he begins to imagine the girl has "a past" and to regret that he married her without learning her whole history. He joins with his parents in subjecting Fauvette to suspicious, and even to cruel treatment.

Tony Rye, Martin's best friend, comes to pay a visit at the Quarries. Fauvette is warned to smother her "Parisienne" charms, since Tony "doesn't approve." Galled beyond endurance she answers that her Saint Tony must be very easily tempted—but she will obey; she will wear black. That night Tony arrives for dinner. Fauvette appears at the table in a very French, low-cut gown of black tulle, her hair elaborately coiffed. Everybody, except Tony, is shocked. Fauvette's gaiety swiftly dies and she tries to escape early to her room. On the stairs Martin overtakes her. He tells her that her dress is immodest, and he roughly snatches from her bosom the large velvet rose she has pinned there, lacerating her breast

"HIS PARISIAN WIFE"

The Cast

Fauvette, a Reporter Elsie Ferguson
Martin Wesley, a Lawyer David Powell
Tony Rye..... Courtney Foote
Thompson Wesley.. Frank Losee
Mrs. Wesley..... Cora Williams
Minister Capt. Charles
Lawyer Louis Grizel

with the pin. Fauvette flees upstairs. Throwing down the rose with a curse, Martin returns to the drawing room. Later Tony finds the flower, and he understands the cause of the cry he had faintly heard from Fauvette.

Tony wins Fauvette's confidence and learns that she has had several stories accepted by a New York editor. He sees that she is desperately unhappy. But she is loyal to Martin. Tony tells her that she and Martin should try harder to understand one another.

Martin grows more irritable and gets to drinking. At last, unable to endure the friction at home any longer, he goes to his rooms in Boston. He has come to the conclusion that the only way to find peace is to give Fauvette grounds for a divorce. He nerves himself for this by frequenting the decanter and finally fakes evidence in the shape of a hotel bill for himself and a strange lady, which he sends to Fauvette.

The Wesleys are ashamed of this affair and would prevent Fauvette from applying for a divorce, but the French girl has found courage. She goes to New York to write a novel and in less than a year Fauvette, as "Marie Trieste" is established. She has a studio and a great many admirers. Her books pay well; but because she is generous to a fault, always helping poor authors, artists and struggling young poets, she is eternally in debt. Thus she borrows money from Barnes, a loan shark, and lays herself open to his persecutions.

Tony, meanwhile, has told Martin just what he thinks of him. Martin bucks up at this, swears off drinking, and sets to work to win an important case. He wins it, and Fauvette in New York hears the news from Tony, who loves her.

Martin arrives in New York. He plans to woo back his wife, and then tell his friend to take her, if he wants her. Such revenge, he believes, will be sweet. But when he sees Fauvette again he realizes that he loves her despite everything, and would give anything to re-win her for himself.

Tony learns from Martin that he had only faked "the other woman." He tells Fauvette. She is overcome with joy. Martin discovers that Barnes is persecuting Fauvette, and why. He visits the loan shark's office and pays all her notes. That evening he goes to the studio with Barnes' receipt.

Fauvette demands of Martin whether she is a thing to be scorned again. He replies that he loves her. Fauvette falls into Martin's arms.

PERSONAL PROGRAMME PARAGRAPHS

For Use of Exhibitors in Their House Organs or For General Publicity in the Exploitation of Coming Photoplays

ONE of the scenes in Enid Bennett's forthcoming Paramount picture soon to be shown at this theatre was filmed at a railroad lunch counter well known to trans-continental travelers. Enid went behind the counter for an hour as an usher for "sinkers," coffee, beans and "wheats," which are so popular with the traveling public. Although she was somewhat "fussed," the Ince star succeeded in getting through the rush hour without losing more than a half dozen rolls upon the floor. The manager was so pleased with Enid's appearance behind the counter that he announced a standing offer of a job for the star should she ever quit pictures.

* * *

Eugene O'Brien, leading man in Paramount pictures doesn't know whether he was insulted or complimented by a high school youth who wrote recently asking for a position as his secretary. "I will be willing to work for a small sum if you will give me your cast-off suits, ties, shoes and hats, as I would like to dress like a 'Broadway sport,'" wrote the youth.

* * *

Among the new productions now under way or which will be put in production shortly at the Famous Players-Lasky studios are Charles Ray, Ince star, in "The Girl Dodger;" Vivian Martin, Paramount star, in "Little Comrade;" Elsie Ferguson, Artcraft star, in an unnamed production and a Paramount-Mack Sennett comedy, "Never Too Old."

* * *

James Montgomery Flagg, artist, actor and producer, is at work upon a new Paramount-Flagg comedy, "Impropaganda" in which Olin Howland and Eleanor Masters will be starred and which will be displayed at this theatre soon. Artist Flagg's penchant for satirical humor is said to have been given free rein in this comedy, which is expected to be one of the best of the series.

* * *

Nina Byron, a pretty Australian leading woman, is supporting Wallace Reid, the Paramount star, in his picture. "The Dub" which will be presented at this theatre at an early date. Others in the exception-

ally strong cast which will appear in the "The Dub" are Raymond Hatton, Billy Elmer, Charles Ogle, Winter Hall, Guy Oliver, H. M. O'Connor and Ralph Lewis.

* * *

Mr. and Mrs. Sidney Drew, who are returning to the screen after the first of the year, are going to do double duty in their work of keeping the public smiling. With the first three of their Paramount-Drew comedies completed, the popular comedy stars propose to continue the making of their inimitable comedies while touring the country as the stars in "Keep Her Smiling," a legitimate stage attraction, which scored a big success on Broadway early in the season. An entire motion picture outfit will be carried by the Drews, and the scenes for their new comedies will be taken in the various cities in which the proper atmosphere may be obtained for their stories. The popular demand for the return to the screen of the Drews led to the formation of their own film company, the V. B. K. Film Corporation, and contracts have just been signed with the Famous Players-Lasky Corporation for the release of one of these comedies every month. The first three Paramount-Drew comedies are "Once a Mason" and "The Amateur Liar," adapted from stories written by Albert Payson Terhune, and "Romance and Ring," by Emma Anderson Whitman.

* * *

Faire Binney, who is supporting John Barrymore in "Here Comes the Bride," his new Paramount picture, soon to be shown at this theatre, is learning the art of kissing as practiced in the "movies" these days. In one scene of her new picture Miss Binney bursts into the office of the struggling young lawyer (John Barrymore) and is seized and kissed by the astounded attorney. Director John Robertson had a terrible time taking this scene, as the inexperienced young miss had a difficult time complying with the demands of the script. Every time the director megaphoned, "Close your mouth when you kiss," Miss Binney burst out laughing and the scene had to be rehearsed again. After many trials the director announced that he was satisfied, and

the young star is highly pleased that she has acquired one of the most difficult arts of the motion picture, a perfect screen kiss.

* * *

Eugene O'Brien, a famous Paramount player, is a modern example of a young man who can hurry. One morning recently he was awakened at 7 o'clock by an official message from the Famous Players-Lasky Corporation asking him if he could leave for California on a train four hours later. "Sure," said Eugene, who proceeded to break all records for fast dressing, breakfasting and packing. Three hours and a half later he was on his way to the train which was to hurry him to California, where he is to play a leading role in the Salvation Army story being filmed as a Paramount-Artcraft special.

* * *

Detective stories, or stories with a strong note of mystery, are quite popular with the fans these days, and Famous Players-Lasky stars have been busy of late supplying this demand. A recent example of this trend in screen fiction is "Vicky Van," a forthcoming Paramount picture soon to be shown here, in which Ethel Clayton is starred.

* * *

William S. Hart, Artcraft star, is at work upon a new Artcraft studio at Hollywood, the initial scenes for which were taken at the stock yards in Chicago, where the star stopped off on his way to California at the conclusion of the Liberty Loan drive. An exceptionally strong cast will appear in the new production, according to announcements from the West Coast.

* * *

Marguerite Clark—beg pardon, Mrs. H. Palmerson Williams—has begun work on her next Paramount picture, Mrs. Wiggs of the Cabbage Patch," after an extended honeymoon at Washington. She will play the part of Lovely Mary in the world-famous story of Mrs. Wiggs.

* * *

Niles Welch, leading man in Paramount pictures, feels highly honored these days. The reason is plain. Niles Welch fans in Newark, of whom there are many, have organized the Niles Welch Club of Newark and have invited the Paramount player to visit them.

NEW STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

CONCERNING

ELSIE FERGUSON IN "HIS PARISIAN WIFE"

An Artcraft Picture

Overheard on the Line

HELLO! Is this the Artcraft Theatre? Want to speak to Manager Livewire. Hello Mr. Livewire. I see you've booked Elsie Ferguson's latest Artcraft picture, "His Parisian Wife." Yes, we've seen it, and it's a pippin. Know you'll like it and that you'll get the money with it.

The element of dress has a lot to do with her success in this picture, because much of the story hinges on a costume that is considered daring, if not indecent, in Boston. Her costumes are certainly fine. They'll please your women patrons.

You ought to make a fine clean-up with this picture. Watch Progress Advance, for a special page on this picture giving you some inside tips on how to put it across.

Good luck, old man, and big business for you!

Goodbye!

Here's Her Record

ELSIE FERGUSON, famed on the speaking stage for her beauty and splendid ability, has gained a remarkable degree of popularity in Artcraft pictures. These are the Artcraft pictures in which Miss Ferguson has starred—

"Barbary Sheep"

"The Rise of Jennie Cushing"

"Rose of the World"

"The Song of Songs"

"The Lie"

"A Doll's House"

"The Danger Mark"

Use These in Your Ads.

SHE was from Paris and her pretty dresses maddened her American mother-in-law. She promised to wear black. She wore it, but it was a very low cut dinner gown and they were horrified. "His Parisian Wife" was in disgrace.

They thought Tony would be shocked by the low cut black dinner-gown worn by "His Parisian Wife," but they didn't know Tony. He had an eye for beauty.

Borrowing from a loan shark usually has its disadvantages but "His Parisian Wife" was restored to happiness by this unusual course.

Supporting Cast Strong

SUPPORTING Miss Ferguson is an excellent cast including David Powell, Courtney Foote, Frank Losee, Cora Williams, Capt. Charles and Louis Grizel.

"His Parisian Wife" was written by Eve Unsell, who has many big screen successes to her credit. Emile Chautard directed the making of the picture, and like all others in which Miss Ferguson has starred, it is an Artcraft production.

Promotion Suggestions

THIS is not a "stunt" picture, but exploitation will be easy for the wide-awake exhibitor because of the tremendous popularity of the star.

YOU may arrange for a tieup with a women's furnishings store, to show a window of elaborate dinner gowns, one of black goods, with a card on this describing it as the one worn by Elsie Ferguson in "His Parisian Wife." Supply the merchant with stills showing Miss Ferguson in the

black dinner gown, to be shown in the window.

The appeal of Miss Ferguson to such a wide range of motion picture patrons suggests that you should concentrate your exploitation on your newspaper advertising and your billboards, with an attractive showing of posters and photographs in your lobby.

a single seated machine.
In reply to a question by Senator Nor-
ma, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

ADOLPH ZUKOR
presents

ELSIE FERGUSON



"His Parisian Wife"

An ARTCRAFT Picture

By Eve Unsell
Directed by Emile Chautard

Here is one of Elsie Ferguson's most dramatic pictures. In the latest French gowns, she startles a puritan New England town. And through all the big, tense scenes, flashes brilliantly like the great star she is! Excitement enough for any one!

STRAND THEATRE

Also

Paramount-Burton Holmes
Travel Picture
"Fiji Does Its Bit"

Paramount-Arbuckle Comedy
"The Sheriff"

Latest News Weeklies



"Answer me!"

Her stubborn silence proves her guilt! So the madly jealous husband reasons. Poor Parisian Wife! She doesn't see any harm in things "no American girl would do." In the end—but see the picture! It is one of Elsie Ferguson's greatest triumphs!

ADOLPH ZUKOR presents

ELSIE FERGUSON IN "His Parisian Wife"

An ARTCRAFT Picture

By Eve Unsell

Directed by Emile Chautard

STRAND

Broadway at Main Street

Also

Paramount-Burton Holmes Travel Picture,
"Fiji Does Its Bit"

Paramount-Arbuckle Comedy, "The Sheriff"

Latest News Weeklies

**FRUITS OF CONQUEST
HELD UP TO TROOPS**

REPORTS NEW PEACE OFFER.
Emperor Charles Said to be Making
an Appeal to Italy.

**ARMY DESERTER TELLS
OF WORKING AS SPY**

Advertising Cuts And Mats

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
h-St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
—The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET.
Secret "with ELLA HALL
in "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 23d St.
—The Beast of Berlin"
THE NEWS COMEDY
VAUDEVILLE

YES 8TH AVE. AT 42D ST.
Continuous 1 to 11 P.M.
in "ROUGH & READY."
Eve, 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
RADY in "THE TRAP."
THE WOMAN IN THE WEB."

EST SIDE
St. to 86th St.

BROADWAY AND
THEATRE 77th STREET
—Honor of His House,"
in "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
RDEN, "The Splendid Sinner"

WEST SIDE
h St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

AN 16 Cathedral Parkway
2 to 11 P.M.
VET. in "Lost We Forget"
175th St. & 5th Ave.
SEMARINE EYE."
THE WOMAN IN THE WEB."

REET & MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street.
ston Forbes-Robertson
paks and Faces."

EST 99th & Columbus Ave.
Cont. 11.30 to 11 P.M.
NETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 162D STREET.
Phillips in "The Risky Road"

COMEDY 3754 3d Ave.
LIAFERRO, "The Three of Us"
COMEDY

Vestchester Av. & 161st St.
DANCE TALMADGE
"THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENCE"

THEATRE 4048 Third Av.
iscale in "Madame Who?"

RESCENT 168TH STREET
& BOSTON ROAD
APLIN in "Chase Me, Charlie"
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
iscale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

RIVOLI

Monument Square

Paramount-Burton Holmes Travel Picture

"Fiji Does Its Bit"

Paramount-Arbuckle Comedy, "The Sheriff"

Latest News Weeklies



"Some gown for a New England town!"

The very first night she came down in a daring French creation. Wow! But Puritan husband and "in-laws" were horrified! Worse shocks yet to come! You will get even a bigger idea of Elsie Ferguson's brilliance when you see her dressed in these stunning Paris clothes!

ADOLPH ZUKOR presents

ELSIE FERGUSON

IN
"His Parisian Wife"

An ARTCRAFT Picture

By Eve Unsell

Directed by Emile Chautard

UP AND DOWN
BROADWAY

In and Out
of the
El Studio

BELOW 14TH

NEW STAND EAST B
& MAR
Mrs. Vernon Castle, "Hilcrest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Seco
FRANK KEENAN in "LOA
4th Epls. "THE WOMAN IN

ST. MARKS 133 Sec
CARLYLE BLACKWELL in
OUT. "THE EAGLES"

WINDSOR THEATRE 41
GAIL KANE in "THE LA
Episodo 16 "THE MYST"

M. & S. Thea

AMERICAN MOVIES
Francis X. Bushman & B
in "With Neatness and

M. & S. 6-8 De
J. Warren Kerrigan in "T
Card." 5th Epls. "The I

NEW 14th ST. 14TH
SE
"TARZAN OF THE
The Wonder Play of

ODEON 58-62 Clin
DOROTHY DALTON in "A
Mack Sennett Comedy, "It Pa

PALACE 133 E
Pauline Frederick, Mrs. D
5th Epls. "The Woman

SUNSHINE 141 E. B
Edith Storey, "Treasure

WACO 118 Riv
Elsie Ferguson, "The So

STAPLETON

RICHMOND THE
CARMEL MYERS in "The M
CHARLES CHAPLIN in "A

NEWARK, N

FOREST HILL
"Tarzan of the Apes," with J
A Sidney Drew Com

HOBOKEN

STRAND Washing
STRAND PLAY
IN

"BROADWAY JO

YONKERS, N

HAMILTON WM. S
in "THE
"A SON OF DEMOCR

ORPHEUM KITTY
in "THE PU
Tpw—MAE MARSH in "Hold

ROCKAWAY B

NEW THEATRE HAMME
ROCKAW
OLGA PETROVA WITH

FAR ROCKA

COLUMB
MAE MARSH, "The Face

Stuyvesant Heights

COLONIAL BROAD
ROCKA
BILIE BURKE in "Eve's

DECATUR Broadwa
Cont. 1.3
"The Kaiser—The Beast

HALSEY THEATRE Halsey
Cont
Henry B. Walthall in "Homid
USUAL VAUDEVIL

IMPERIAL THEA. Halsey &
Cont. 1.3
Margery Wilson in "Flames

Ridgewood Sect

**To Be Sent to the Newspapers Prior to and During the Display of
Elsie Ferguson's New Photoplay, "His Parisian Wife."
An Artcraft Picture.**

**ELSIE FERGUSON IS
GIRL REPORTER IN
"HIS PARISIAN WIFE"**

**Beautiful Artcraft Star has Most
Congenial Role in New
Photoplay**

ELSIE FERGUSON, the beautiful Artcraft star, will be seen as a Parisian newspaper reporter in her latest photoplay, "His Parisian Wife," which will be shown at the theatre next. This is a delightful story adapted by Eve Unsell and the picture was directed with highly gratifying results by Emile Chautard.

Miss Ferguson plays the part of Fauvette, a girl reporter in Paris who weds Martin Wesley, a Boston lawyer, after a brief courtship. When Wesley takes his bride to his New England home, she is received with coldness by his Puritanical parents, and they proceed to make her life miserable. They succeed in convincing Wesley that his wife must have had "a past," and he treats her with studied cruelty.

Fauvette finally goes to New York, writes a novel and wins fame as an author. Wesley lives a lonely life, but when his jealousy is aroused, his love for Fauvette returns and he finally effects a reconciliation which results in their happy reunion. Miss Ferguson is said to have a role of tremendous dramatic power in Fauvette and which reveals her in a new and delightful creation.

David Powell plays opposite to Miss Ferguson. Others in the superb support include Courtney Foote, Frank Losee, Cora Williams, Capt. Charles and Louis Grizel.

Superb Settings

SEVERAL superb settings have been provided for "His Parisian Wife," Elsie Ferguson's new Artcraft picture, which is attracting large audiences to the theatre this week. The story is a delightful one and affords Miss Ferguson one of the strongest roles of her screen career.

**"HIS PARISIAN WIFE"
HAS STRONG APPEAL
FOR YOUNG BRIDES**

**All Married Folk, However, May
See Elsie Ferguson's New
Picture With Profit**

EXERTING a powerful appeal to all married folk and especially to young brides just entering upon their marital careers, Elsie Ferguson's new Artcraft photoplay, "His Parisian Wife," will be the attraction at the theatre next, continuing for days. The story is one of exceptional dramatic interest and the various situations are most thrilling.

The story deals with Fauvette, a girl reporter on a Paris newspaper, who weds a Boston lawyer after a brief courtship. When Martin Wesley, her husband, takes his bride to the home of his parents, they resent her coming on the theory that since they had not been consulted about their son's marriage, his bride necessarily must be a devil incarnate—a designing creature with a shady past.

This repellant attitude toward the young bride is prolific of numerous harrowing scenes and every effort of Fauvette to win the confidence and love of her father and mother-in-law is frustrated. Her husband finally accepts his parents' views and treats his bride with refined cruelty. A separation ensues during which Fauvette wins fame as a novelist and she and her husband are later reunited and live happily ever after.

Miss Ferguson is well supported, her leading man being David Powell. Others in the cast are Courtney Foote, Frank Losee, Cora Williams, Capt. Charles and Louis Grizel. Eve Unsell wrote the scenario and Emile Chautard directed the production. The story has intensely dramatic moments and in Fauvette, Miss Ferguson is said to have one of the finest roles of her screen career.

**"HIS PARISIAN WIFE"
RAISES IMPORTANT
MARITAL PROBLEMS**

**Elsie Ferguson's New Photoplay
Affords Opportunities for
Discussion**

IS IT wise for a man to wed a French girl and then take her to the home of his parents? Can one overcome the objections and suspicions of one's parents if they happen to be Puritanical in their views on matrimony? If not, is it possible for the newly wedded couple to be happy?

These are the questions which Elsie Ferguson, the charming Artcraft star, answers vigorously as Fauvette, the French bride of Martin Wesley, in her latest photoplay, "His Parisian Wife," which will be displayed at the theatre next Her volatile temperament was not appreciated or understood by her husband's parents and despite every effort made by her to win their confidence and love, they persisted in treating her as a girl with "a past" and therefore unworthy of their respect.

This hostile attitude finally convinces the husband that his wife may not be as pure as she seems and a separation ensues. Fauvette is cast upon her own resources and finally wins fame as an author. When another man enters her life, the husband's waning love revives and after a series of thrilling scenes, the pair are reunited. The story has a deep psychological interest and its development supplies real dramatic interest and appeal. David Powell is Miss Ferguson's leading man, and the supporting cast is excellent. Eve Unsell wrote the scenario and the director was Emile Chautard.

Talented Director

EMILE CHAUTARD, who directed Elsie Ferguson's new Artcraft picture, "His Parisian Wife," which is on view at the theatre this week, is one of the best known directors in the silent drama.

He directed several of Miss Ferguson's recent picture successes and they have added greatly to his vogue as director.

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Ground settings

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Ground settings

ELSIE FERGUSON IN SUPERB PHOTOPLAY

**Beautiful Star Has Strong Role
in "His Parisian Wife"**

ELSIE FERGUSON, the beautiful Artcraft star, has a superb photoplay in "His Parisian Wife," her latest starring vehicle written by Eve Unsell and directed by Emile Chautard, which will be shown at the theatre next Miss Ferguson plays the part of a girl reporter of Paris and the role is said to afford her ample opportunities for the display of her rich dramatic talents.

As Fauvette, Miss Ferguson weds a Boston lawyer whose parents refuse to recognize her as their daughter-in-law, and their hostility towards her, based upon a complete misunderstanding of her nature, leads to a separation from her husband. The eternal triangle enters into the story later with happy results, for the bride and her husband are reconciled after the former has won her spurs as a novelist of rare powers. The story is one of unusual interest and deep heart appeal and its development to a logical denouement is accomplished without a jarring note. David Powell is the leading man.

Splendid Support

ELSIE FERGUSON, the talented Artcraft star, is finely supported in her new photoplay, "His Parisian Wife," which is the attraction at the theatre this week. David Powell, an actor of strong personal magnetism and brilliant attainments, is the leading man. Others in the cast include such well known screen players as Courtney Foote, Frank Losee, Cora Williams, Capt. Charles and Louis Grizel. The picture was directed by Emile Chautard with artistic effect.

ARE FRENCH GOWNS, CUT LOW, IMMODEST?

**Vital Question is Answered in
"His Parisian Wife"**

ARE French dinner gowns, cut low, immodest? Do they harmonize with the views of elderly persons of Puritanical tendencies? Should young brides yield to parental opposition on problems of dress? These are a few of the questions which are brought to the attention of spectators who are fortunate enough to see Elsie Ferguson in her new Artcraft photoplay, "His Parisian Wife," which will be shown at the theatre on next

Fauvette is a girl reporter in Paris when Martin Wesley, the son of stern New England parents, meets, loves and weds her after a hasty courtship. When he fetches his bride to the parental home, they treat her with great incivility and when she appears at dinner in a French gown too décolleté for their Puritanical tastes, an open rupture with her husband follows. Fauvette's husband quits her and, forced to provide for herself, she becomes a successful novelist. Her husband finally returns to her after he is convinced that gowns do not make the woman nor affect her morals.

Miss Ferguson is said to portray this trying role with exceptional artistry. Her support is of the highest class, her leading man being David Powell, an actor of ability well known to screen fans.

Noted Scenarist

EVE UNSELL, who adapted Elsie Ferguson's new photoplay, "His Parisian Wife," which is on view at the theatre this week, is widely known as a screen writer who has done excellent work heretofore and who is at her best in this captivating picture. It may be seen more than once with profit and delight.

"HIS PARISIAN WIFE" WAS A BRAVE WOMAN

**Elsie Ferguson Has Strong Part
in New Photoplay**

WHEN Fauvette Wesley, wife of Martin Wesley, a Boston lawyer, found the hearts of her husband's parents closed to because she was a Parisienne and therefore unquestionably a girl with "a past," she bravely decided to make her own living in a new and more congenial environment. She became a successful novelist and later won back the love of her husband, of which she had been deprived for a time by his Puritanical parents.

This is the character essayed by Elsie Ferguson in her latest Artcraft photoplay, "His Parisian Wife," which will be shown at the theatre next It is a forceful characterization which in Miss Ferguson's capable hands, rises to new heights of dignity and strength. The story is a powerfully dramatic one and its heart appeal is said to be irresistible. Miss Ferguson is excellently supported, her leading man being David Powell, a well known screen player.

A Skilled Director

RECOGNIZED as one of the most skilled directors affiliated with the screen art, Emile Chautard was the man behind the megaphone during the filming of Elsie Ferguson's new photoplay, "His Parisian Wife," which is attracting capacity audiences to the theatre at every showing of the picture this week. Mr. Chautard has had a varied training as actor and stage director and he entered his new field of operation as motion picture director well equipped to insure the most successful results. He has directed many picture successes and his skill is evidenced to advantage in this charming photoplay.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"HIS PARISIAN WIEE"

An ARTCRAFT Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-Sheets
One twenty-four sheet stand
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "His Parisian Wife"

Artcraft Theatre

SHERMAN SQUARE

LENOXTOWN MO

TEL LENOX 209



January 19, 1919.

Dear Mrs. Fredericks:

Ten thousand of our boys who went "over there," it has been announced, married French girls.

An interesting combination, isn't it? If there is anything in heredity, the progeny of the fighting Yanks and the chic French maidens will give the race some splendid specimens.

We don't have to tell you anything about our boys. You know them—know the soul of them. But what do you know of the life of the French girls? Are they all the sort that we meet in French novels?

Martin Wesley's people came from Boston, Mass., and they didn't know anything about French girls, but they had their suspicions. And then Martin brought back Fauvette as his wife. And they were shocked.

Well, you'll know whether they should have been when you come to see Elsie Ferguson in "His Parisian Wife," an Artcraft picture that we are showing next Miss Ferguson plays the part of Fauvette, and adds new laurels to her screen career.

Sincerely yours,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards suggested for the Exploitation of "His Parisian Wife"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Mrs. Fredericks:

What, off-hand, are your impressions of the Parisian girl?

You class her, perhaps, as a pert, pretty, flippant young flapper with a somewhat larger degree of sophistication than her American sister.

Beginning next Elsie Ferguson will portray "His Parisian Wife" for you. That will tell you how right you are.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Mrs. Fredericks:

Of course, you are an admirer of Elsie Ferguson.

But we think you will like her even better when you see her in her latest Artcraft picture, "His Parisian Wife," which will show here for a week beginning next

Her versatility allows her to play the part of a young woman reporter on a French paper who marries a wealthy American. Then they both go to live in Boston.

What happens is what you want to see.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Mrs. Fredericks:

From Paris—beautiful, naughty Paris to Boston, Mass.—conservative, proud and dignified, is what we are inclined to call "considerable jump."

But Elsie Ferguson does it neatly and effectively in her latest Artcraft picture, "His Parisian Wife," which we are showing this week.

Elsie is as beautiful as Paris, and as dignified as Boston, to judge from her other pictures. But this will tell you even more about her. Today is a good time to convince yourself.

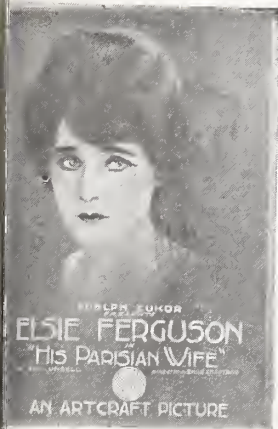
Yours sincerely,

Manager _____

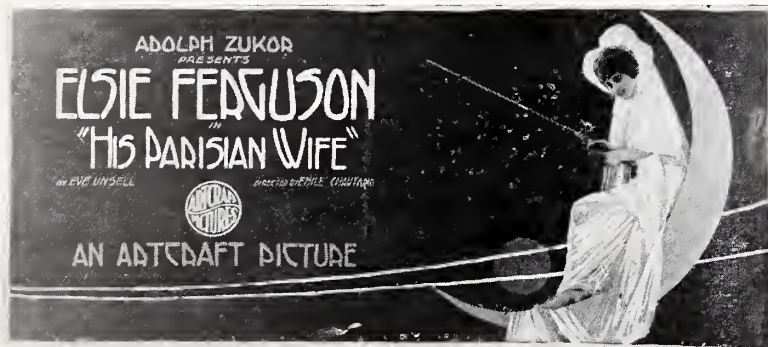
Exhibitors will be wise to mail at least one of these Postals to their patrons.

ADVERTISING POSTERS AND SLIDE FOR "HIS PARISIAN WIFE"

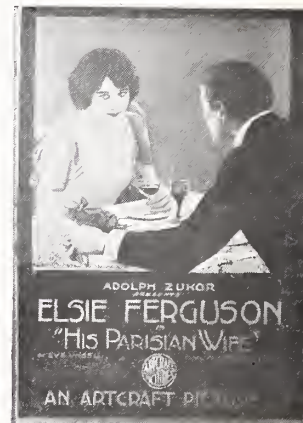
Always Obtainable at your Exchange



One Sheet



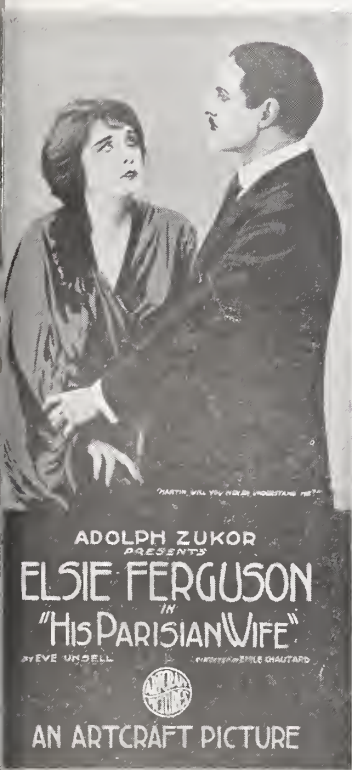
Twenty-Four Sheet



One Sheet



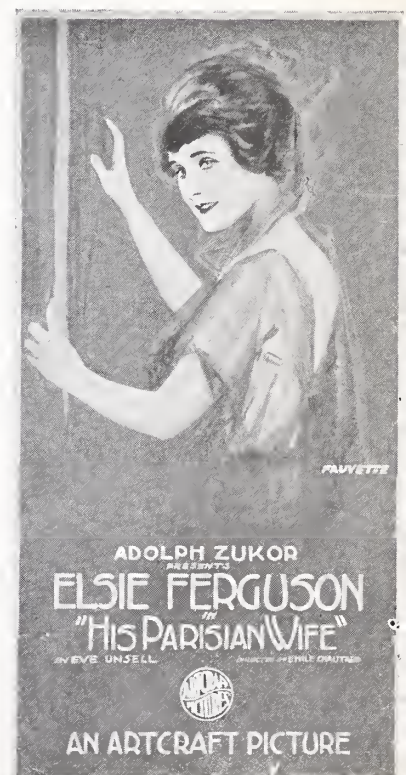
SLIDE



Three Sheet



Six Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD BYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have
a Reputation To Maintain
(And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 23

The Dub

Scheduled Release Date: 19 Jan 1919



How To Advertise

WALLACE REID

IN

"THE DUB"

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

ON

“THE DUB”

ISSUED IN SETS OF TEN

CONSISTING OF

Five One Column Cuts and Mats

Three Two-Column Cuts and Mats

Two Three-Column Cuts and Mats

CAN BE HAD ON APPLICATION
ALWAYS OBTAINABLE AT YOUR EXCHANGE



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, EDITOR

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK



AD CUTS
and MATS



WORTH WHILE FACTS REGARDING WALLACE REID'S NEW PICTURE "THE DUB"

WALLACE REID, THE STAR

UNIVERSALLY recognized as one of the leading cinema stars of the country, Wallace Reid ranks high as a player whose characterizations of strong, virile young men, are distinguished by conscientious study of types and artistry of delineation. Mr. Reid's qualifications as actor, displayed as leading man in many notable photoplay productions, several of which are recognized as classics of the screen, stamp him as a player of exceptional genius. Mr. Reid is a lover of the great out doors, a student of nature, men and things; and, reinforced by wide experience and keen observation, his conception of the requirements of the various roles he essays, necessarily is broad and comprehensive. Whether he plays the part of a lumberjack, a man about town, a raconteur, dilettante, or whatnot, his art vests these portrayals with matchless verisimilitude. It is because of this that Mr. Reid's screen portraits stand out with cameo-like clearness, characterizations often imitated but never surpassed. In his latest photoplay, "The Dub," Mr. Reid proves that dubs, so-called, frequently are the bravest and most resourceful of men, and it is because of this, independent of every other consideration, that I venture to predict that "The Dub" will be hailed by Mr. Reid's vast army of admirers as one of the best photoplays in which he has been seen this season.

THE AUTHOR

EDGAR FRANKLIN, author of "The Dub," is a well-known writer of stories which have appeared in the leading magazines. He won popular favor with such stories as "The Adopted Father," "The Ladder Jinx" and the "Captain Velvet," stories which were published in "All Story Weekly." "The Dub" is one of his best.

THE SCENARIST

WILL M. RITCHEY, who wrote the scenario of "The Dub," is an expert continuity writer whose work is widely known among picture fans. Mr. Ritchey has several notable picture successes to his credit, and his work in picturizing "The Dub" is among his best.

THE STORY

JOHN CRAIG, the head of a construction company which is in financial difficulties, goes to a public park to think about his problems. He needs money and he doesn't much care how he gets it, just so he gets it speedily. He recalls that he has left a box of dynamite on his desk, and appalled at the thought of what might happen if the box were to be brushed off the desk, he rises just as a boy explodes an air-filled paper bag behind him. Craig starts violently and he is observed by Burley Haddon, an attorney, who decides that he is a dub. So he resolves to employ him for a delicate mission, not because he wants him to succeed, but to fail. The mission is for Craig to go to the country home of George Markham, a broker, who is in possession of a valuable mining option. Haddon doesn't want the paper, but for purposes best known to his clients, he must make a show of attempting to recover it. Craig accepts the commission and sets out for Markham's place. He there meets Enid Drayton, who is Markham's ward, and they fall in love with each other instantly. He meets with highly dramatic adventures in his search for the document and after being thrown out of the place, he re-enters the house again with the aid of a real burglar and finally obtains the document. Craig later rescues the girl from what has been virtually her prison and when he learns that she is the possessor of a million dollars, he is distressed until Enid reminds him that she owes her freedom and money to him and that she is willing to share her wealth with him as his wife. Craig takes her into his arms and his financial worries are at an end.

THE DIRECTOR

JAMES CRUZE, well known as actor and director, was behind the megaphone during the production of "The Dub." Mr. Cruze is an excellent director, as his previous pictures amply indicate, and he has made his latest picture a stirring story filled with comedy, mystery and exciting adventure.

THE SUPPORT

AN excellent cast has been provided for the support of Mr. Reid. The players include Charles Ogle, Ralph Lewis, Raymond Hatton, Winter Hall, Nina Byron, Guy Oliver, H. M. O'Connor and Billy Elmer.

Inside Front Cover— Production Cuts and Mats

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Back Cover— Latest Releases



Cast and Story of "The Dub"

For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of Wallace Reid's New Photoplay
A Paramount Picture

Story of "The Dub", Wallace Reid's New Photoplay, is One of Mystery, Adventure and Humor

THE brokerage firm of Blatch, Markham & Driggs suddenly dissolves partnership against the protests of George Markham, who spitefully removes the business records from the office safe and retires to his gloomy bachelor quarters at Bleakhurst, where he lives with his ward, Enid Drayton, a convent bred girl of whose estate he is custodian.

Among the papers taken from the safe by Markham is an option signed by one Murphy agreeing to sell his western mining claims to Blatch and Driggs for \$95,000 on condition the money is paid on a certain date. Driggs telephones to Markham to return the option, but Markham refuses and threatens to burn the option if legal proceedings for its recovery are begun.

Blatch and Driggs devise ways and means to obtain the option, but they are helpless until Burley Hadden, an unscrupulous lawyer, agrees to restore the document. Blatch tells Hadden confidentially that he is trying to stall Driggs, and that he does not desire the return of the option, inasmuch as the claims of Murphy are worth millions and he (Blatch) is desirous that the option shall expire so as to enable him to buy up the claims for a song. Blatch directs Hadden to devise some scheme to satisfy Driggs that he is doing his utmost to obtain the option from Markham, when as a matter of fact he is working an opposite game.

While considering the problem in the park, Hadden's attention is directed to John Craig, the head of a little construction company which is in financial difficulties. He needs eight hundred dollars and is wondering where the money is to come from. He recalls that he left a box of dynamite on his office desk and the

"THE DUB"

The Cast

John Craig, "the Dub,"
Wallace Reid
George Markham, a Broker,
Charles Ogle
Frederick Blatch, his Partner Ralph Lewis
Phineas Driggs, a Lawyer,
Raymond Hatton
Burley Hadden, an Attorney Winter Hall
Enid Drayton, Markham's Ward Nina Byron
Robbins, a Butler,
Guy Oliver
James H. M. O'Connor
Bill, a Burgler,
Billy Elmer

fear strikes him that if his clerk should knock it off the desk, he and the office would be blown to kingdom come. At that instant a boy explodes a paper bag behind him and Craig starts away on the run, straight in the arms of Hadden.

Hadden sizes Craig up as a dub and asks him if he desires to earn one thousand dollars speedily and easily. He purposes to send Craig to Markham with a demand for the option, and being a dub, he reasons Craig will permit himself to be thrown bodily out of the Markham home. He will report his failure and Driggs will be convinced that there is no hope of recovering the document. The mission is outlined to Craig, who is tempted by the offer of one thousand dollars and he agrees to carry it out. He hastens to the Markham home, and when Robbins, the butler, tells him that Markham is not at home, Craig knocks him down and enters.

In the hall, Craig meets Enid Drayton, and they are becoming acquainted when Markham appears with two servants and Craig is thrown into the street. At midnight Craig burglariously

enters the home by means of the cellar, goes to the library where he again meets Enid. She tells him that she is Markham's ward and that he has failed to account to her for his stewardship. She is a prisoner and when Craig tells her that he is seeking a certain document, Enid shows him a bag of papers where Markham had hidden it and Craig throws the bag out of the window. Markham appears and offers to give the option to Craig. He hands him a sealed envelope and when Craig opens it in the street he finds the enclosure is a worthless receipt. Markham discovers the loss of his bag of papers, and starts to the city in his motor car. From his perch in a tree, Craig witnesses the departure and when he climbs down he collides with Bill, a burglar, whom he compels to open the library window, and the two capture and bind the servants.

Meanwhile, Markham communicates with Blatch and Hadden and it develops that the papers removed by Craig included the records of some crooked deals in which Markham and Blatch were concerned. While they proceed to the Markham home to see Craig, the latter with Bill, have wrecked Markham's safe and Craig proceeds with Enid to the city to find Blatch. They meet Driggs, to whom they turn over the option, together with the documents proving that Markham and Blatch had been robbing him for years. Hadden calls up Driggs and when he learns the truth, Blatch and Markham start for Mexico.

Driggs informs Enid that her property is safe and that she is worth a million dollars. Driggs gives Craig the thousand dollars promised him by Hadden, and when Enid reminds him that she owes the restoration of her fortune to him, he takes her in his arms.

Press Review of "The Dub"

To be Sent to the Newspapers Prior to and During the Display of
Wallace Reid's New Photoplay, "The Dub"
A Paramount Picture

Wallace Reid Scores Hit in His New Photoplay, "The Dub", a Drama of Unquestioned Excellence

*Story Deals With the Adventures Met With by a Supposed Dub Who Proves
that he is Very Much of a Man After All*

WALLACE REID'S latest Paramount picture "The Dub," is a drama of unquestioned excellence and the large crowds that witnessed its premier showing at the Theatre yesterday, were kept constantly on the alert by the admirable way in which the story interest was developed and held throughout the five reels.

Mr. Reid appears as John Craig, the owner of a little construction company, whose work is held up because he cannot extend his credit. Being short of actual cash he goes to a park nearby to think about his problem. There Burley Hadden, a shrewd attorney, comes, and from a chance act of Craig's he decides that the young man is a dub, a coward.

So he decides to employ Craig for a delicate mission, not because he wants Craig to succeed, but rather, because he wants him to fail. The mission is to go to a place in the country where George Markham, a crooked broker, has secreted a valuable document. Hadden doesn't want the paper, but he has to make a show of attempting to obtain it.

Craig sets out and at Markham's place proves that he is anything but a coward. He encounters tremendous difficulties in getting the paper, but comes back after Markham's servants have thrown him off the place and burglariously enters the house at the risk of his life. There he finds a girl, the heiress to a large fortune, held prisoner, and the way in which he rescues the girl, gets the paper he came after, and also se-

cures evidence of the girl's fortune, makes a decidedly interesting screen narrative.

Wallace Reid never has done better acting than in the role of "The Dub." He acts the part with straightforward realism, making the most of each situation. His quiet intensity and the masterful way in which he dominates the scenes show that his great popularity is based on excellent acting ability as well as good looks.

Nina Byron is charming as Enid Drayton, the girl who is held prisoner. This young actress is beautiful and individual in her methods and should be popular with film fans. Charles Ogle is splendid as the roaring, blustering Markham, and Winter Hall enacts the part of Burley Hadden with easy skill. Raymond Hatton and Ralph Lewis play other brokers and Guy Oliver, Billy Elmer and H. M. O'Connor are well cast.

James Cruze, who directed "The Dub" has won honors in two departments of the screen art. As actor and director he is famous, and be-

fore coming to the screen he was well known on the speaking stage. At the age of twenty Cruze was playing the leading roles in such plays as "David Garrick" and "Richelieu." He was one of the first actors to come from the speaking stage to the pictures and he was starred in numerous pictures. Later he turned to directing and still later returned to acting with the Lasky company and his character roles in recent Paramount pictures are popular. He has made "The Dub" a stirring comedy of mystery and adventure.



WALLACE REID

NEW STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

By GORDON H. PLACE

ABOUT

WALLACE REID in "THE DUB"

A Paramount Picture

What Reid Has Done

THE proof of the pudding is in the eating—so they say—and if that is true, you should have no difficulty in filling your house at every showing of Wallace Reid in "The Dub."

Of all the young actors who have made good before the screen, no other has had a wider range of plays than Wallace Reid. Call the attention of your patrons to this list of successes in which this popular and versatile young player has appeared, and they will remember many that have impressed them favorably—a lot of them they would like to see again.

This is the list of plays in which Reid has appeared:

"Joan the Woman"
"Carmen"
"The Golden Chance"
"The Selfish Woman"
"The Yellow Pawn"
"The Prison Without Walls"
"The World Apart"

"The Thing We Love"
"The Hostage"
"The House of Silence"
"The Firefly of France"
"The Source"
"Too Many Millions"
"The Woman God Forgot"
"The Devil Stone"
"The Love Mask"

"House of the Golden Windows"
"The Golden Fetter"
"The Squaw Man's Son"
"Big Timber"
"Nan of Music Mountain"
"Rimrock Jones"
"Believe Me Xantippe"
"Less Than Kin"
"The Man From Funeral Range"

Aids For Results

THERE'S a strong pull in every poster issued on "The Dub." You will make no mistake in using lots of paper on this production.

Take a good look at the mats and cuts your exchange will furnish for your newspaper advertising. They will get the business.

Some Facts

The Star—Wallace Reid
The Story—By Edgar Franklin
The Scenario—By Will M. Ritchey
Production—Paramount
The Photographer — Charles Rosher
The Director—James Cruze
His Assistant — William Horwitz

Look at the Cast

LOOK at this supporting cast, and then tell your patrons what a bunch of high class players take part with Reid in "The Dub."

Charles Ogle Nina Byron
Ralph Lewis Guy Oliver
Raymond Hatton H. M. O'Connor
Winter Hall Billy Elmer

Strikes us that it's a pretty good company to draw, too. It will strike your patrons the same way, we think. Let 'em know it.

Bait For Your Hook

PLAY Wallace Reid strongly in your lobby and all other advertising. This is a picture in which Reid rises to big things. The dramatic situations are tense and strong. Let your patrons know that there is action in every minute, and situations that will make them grip their seats.

This is a story of a gang of business crooks, with

Reid as the foil. He becomes a burglar—for a good cause. Have your sign man paint a sign with Reid masked as a burglar, with a dark lantern and a jimmy in his hands, for your lobby.

Use this sign in the lobby: "Would you commit burglary for \$1,000?"

Wallace Reid did in "The Dub," and he got more than he bargained for."

THE JOURNAL OF THE ROYAL ANTHROPOLOGICAL INSTITUTE

Vol. 100, Part 1, 1970

Published by the Royal Anthropological Institute of Great Britain and Ireland
The Institute was founded in 1871 and is the largest and most influential
of the scientific societies in the United Kingdom. It is a learned society
concerned with the study of man and his development, and with the
application of the results of such study to the improvement of the human
condition. The Institute's activities are carried out through its various
committees and sub-committees, and through its publication of the
Journal of the Royal Anthropological Institute.

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a single seated machine.
 In reply to a question by Senator Nor-
 ris, the Nebraskan said that just one
 air machine equipped with a Liberty mo-
 tor had been shipped to France for the
 American Army.

the letter and notified Mrs. Malvin. The
 child was placed in care of Mrs. Meyer.
 Police investigation up to late last
 night had failed to disclose the identity
 of the "Lennie" mentioned in the let-
 ter left by McCanna.

was finally struck by one of the pro-
 pellers. One of the propeller blades was
 found to be marked and slightly bent.
 A detailed examination of the marks on
 the hull shows they were not made by
 the vessel striking a submarine.

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STRAND

THEATRE



Maybe he did look like
 one. But — this same
 dub of a kid rescues a
 girl's fortune from two
 "shark" brokers, a
 crooked lawyer and a
 full-grown burglar.
 Come and see all the
 excitement!

JESSE L. LASKY
presents

Wallace Reid

IN

"THE DUB"

A Paramount Picture

By Edgar Franklin
 Scenario by Will Ritchey
 Directed by James Cruze

- Also
- Paramount-Burton Holmes Travel Picture
"Turbanned Tommies"
 - Paramount-Flagg Comedy
"Independence B'Gosh"
 - Latest News Weeklies

STRAND

Broadway at Main Street



That is a queer proposition for a
 burglar to make to his pal. Wonder
 how the girl came into it anyway —
since the cash is her guardian's!
 Come around today and see how!

Jesse L. Lasky, Presents

WALLACE REID

IN

"The Dub"

A Paramount Picture

By Edgar Franklin
 Scenario by Will Ritchey
 Directed by James Cruze

- Also
- Paramount-Burton Holmes Travel Picture
"Turbanned Tommies"
 - Paramount-Flagg Comedy
"Independence B'Gosh"
 - Latest News Weeklies

FRUITS OF CONQUEST
 HELD UP TO TROOPS

REPORTS NEW PEACE OFFER.
 Emperor Charles Said to be Making
 an Appeal to Italy.

ARMY DESERTER TELLS
 OF WORKING AS SPY

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
 4th St. to 42d St.
THEATRE EIGHTH AVE.
 AT 40TH ST.
 er—"The Beast of Berlin"

SEA EIGHTH AVENUE
 AT 25TH STREET
 Secret, "with ELLA HALL,
 its "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
 & 23d St.
 er—"The Beast of Berlin"

ATHE NEWS COMEDY
 VAUDEVILLE

IES 8TH AVE. AT 42D ST.
 Continuous 1 to 11.
 UM in "ROUGH & READY"
 Eve., 15c, including war tax.

GE Eighth Ave. & 16th St.
 Cont. 12 Noon to 11 P.M.
 BRADY in "THE TRAP."
 THE WOMAN IN THE WEB."

WEST SIDE
 St. to 86th St.

BROADWAY
 77TH STREET
 kawa, "Honor of His House,"
 in "Riders of the Night."

THEATRE 8TH AVENUE
 AT 44TH STREET
 RDEN, "The Splendid Sinner"

WEST SIDE
 St. to 125th St.

BROADWAY AT 89TH ST.
 SESSUE HAYAKAWA in
 "THE HONOR OF HIS HOUSE"
 VIOLA DANA in
 "RIDERS OF THE NIGHT"

MAN 16 Cathedral Parkway.
 2 to 11 P. M.
 VET, in "Lest We Forget"

116th St. & 5th Ave.
 SUBMARINE EYE."
 THE WOMAN IN THE WEB."

SEVEN MANHATTAN AVE.
 ERWELL & Evelyn GREELY
 A LEAP TO FAME."
 "THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
 116th Street.
 aston Forbes-Robertson
 asks and Faces."

EST 99th & Columbus Ave.
 Cont. 11.30 to 11 P. M.
 NNETT in "THE KEY TO
 BUSINESS." Toto Comedy.

onderland THIRD AVENUE
 AT 162D STREET.
 Phillips in "The Ruky Road"

COMEDY 3754 3d Ave.
 LIAFERRO, 'The Three of Us'
 STORY COMEDY

Westchester Av. & 161st St.
TANCE TALMADGE
 THE STUDIO GIRL"
 WITH CLIFFORD
 E GUILT OF SILENCE"

THEATRE 4048 Third Av.
 iscale in "Madame Who?"

RESCENT 168TH STREET
 & BOSTON ROAD
 APLIN in "Chase Me, Charlie"
 LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
 ALBANY AVE.
 iscale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
 Continuous 1 to 11 P.M.

IAM FARNUM
 IN
 MISERABLES"

MA, 718 Nostrand Ave.
DMAS, "Betty Takes a Hand"

RIVOLI

Monument Square



It is the girl's home, and her
 butler gasping for help. Yet she
 never stirs, never makes a sound!
 And the burglar beats it with all
 the loot. The reason is—??

Jesse L. Lasky, Presents

WALLACE REID

"The Dub"

A Paramount Picture

By Edgar Franklin

Scenario by Will Ritchey

Directed by James Cruze

Also

Paramount-Burton Holmes Travel Picture
 "Turbanned Tommies"

Paramount-Flagg Comedy, "Independence B'Gosh"
 Latest News Weeklies

UP AND DOWN
 BROADWAY

In and Out
 of the
 Studio

BELOW 14TH

NEW STAND EAST BR
 & MARK
 Mrs. Vernon Castle, "Hillcrest Mystery"
 "His Old-Fashioned Dad" & Alice

ORPHEUM 126 Secor
 FRANK KEENAN in "LOAF"
 4th Epls. "THE WOMAN IN"

ST. MARKS 1334 Sec
 CARLYLE, BLACKWELL, in
 OUT. "THE EAGLE'S"

WINDSOR THEATRE 41
 GAIL KANE in "THE LAR"
 Eplodo 16 "THE MYSTER"

M. & S. Theat

AMERICAN MOVIES
 Francis X. Bushman & B
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M. & S. 6-8 Del
 J. Warren Kerrigan in "T
 Card." 8th Epls. "The H"

NEW 14th ST. 14TH
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 The Wonder Play of"

ODEON 58-62 Clin
 DOROTHY DALTON in "T
 Mack Sennett Comedy, "It Pa"

PALACE 133 Es
 Pauline Frederick, Mrs. D
 5th Epls. "The Woman"

SUNSHINE 141 E. I
 Edith Storey; "Treasure"

WACO 118 Riv
 Elsie Ferguson, "The So"

STAPLETON

RICHMOND THE
 CARMEL MYERS in "The M
 CHARLIE CHAPLIN in "A"

NEWARK, N

"Tarzan of the Apes," with
 A Sissy Drew Con

HOBOKEN

STRAND Washing
 STRAND PLAY
 IN
 "BROADWAY JO"

YONKERS, N

HAMILTON WM. S
 in "THE T
 "A SON OF DEMOCR"

ORPHEUM KITTY
 in "THE PU
 Trm—MAE MARSH in "Field"

ROCKAWAY B

NEW THEATRE HANMER
 ROCKAW
 OLGA PETROVA in "T
 WITHIN"

FAR ROCKA

COLUMB

MAE MARSH, 'The Face'

Stuyvesant Heights

COLONIAL BROAD
 ROCKA
 BILIE BURKE in "Eve's"

DECATUR Broadw
 Cont. 1.5
 "The Kaiser—The Beast"

HALSEY THEATRE Hal
 Cont
 Henry B. Walthall in "Hunde
 USUAL VAUDEVILLE"

IMPERIAL THEA. Halsey &
 Cont. 1.5
 Margery Wilson in "Flames"

Ridgewood Secti

ADVANCE PRESS STORIES

To be Sent to the Newspapers Immediately After the First Display of
Wallace Reid's New Photoplay, "The Dub"
A Paramount Picture

MAN'S LIFE CHANGED BY CHANCE BASIS OF THEME OF "THE DUB"

Wallace Reid's New Photoplay
Affords Popular Star Con-
genial Role

A CHANCE happening some-
times results in the direct-
ing of a man's entire life. This
truth is well illustrated in "The
Dub," Wallace Reid's new Para-
mount picture, which will be
shown at the
Theatre next

John Craig, a young contractor,
is sitting in the park wondering
how he can obtain some money
to carry on his business. Sudden-
ly he remembers a box of
dynamite that he left on his desk
at his office, and which may fall
and cause an explosion. As he
thinks of it a little boy near him
smashes an air-filled paper bag
with a resounding thwack. The
explosion coming at the same time
that Craig is thinking of the dynamite,
causes him to jump out of
his seat in nervous fright.

Nearby sits Burley Hadden, a
shrewd and crooked attorney. He
sees Craig and decides that he's a
coward and a dub. That suits his
purpose exactly and he proceeds
to hire Craig for a delicate mis-
sion and promises to pay him
\$1,000 if he succeeds. Hadden
doesn't want him to succeed, but
he has to make a show of carry-
ing out the mission and he thinks
Craig will fail in great shape.

Right there Craig fools him.
He departs on the mission, finds
a beautiful girl in distress and at
the end wins the girl and a fortune
besides.

It is a decidedly ingenious tale,
and Mr. Reid is at his best as
John Craig. The supporting cast
is excellent, Nina Byron being the
leading woman.

WHAT IS A DUB? SEE "THE DUB" AND GET LINE ON HIM

Wallace Reid Proves That the
So-Called Dub Often Is Every
Inch a Man

WHAT is a Dub? In the par-
lance of the submerged
tenth it is a man who succeeds in
muddling everything with which
he comes in contact and who is
unable to do anything right. It
also suggests one who does his
work carelessly or indifferently—
you hear of people "dubbing
along" at some given task. Prob-
ably the best synonym for dub is
what is commonly known as "a
poor fish."

Anyway, if you want to find
what a dub is really like, see
"The Dub," the picture in which
Wallace Reid will appear at the
..... Theatre next
..... Oddly enough,
in the end, the star proves that he
isn't a dub after all and the story
rounds out into a decidedly inter-
esting series of complications with
a surprising finish.

And there is love in it. No dub
could fail to get mixed up in a
love affair. In fact, some people
say that to be a dub one must be
in love; others say that if you
are not in love you are a dub.
Anyway you put it, the subject is
interesting.

James Cruze directed the pic-
ture with William Horwitz as his
assistant. Nina Byron is the
leading woman and the cast in-
cludes many favorites of the
Lasky stock organization. Will
M. Ritchey wrote the scenario
from a magazine story by Edgar
Franklin.

WALLACE REID'S NEW PICTURE IS STORY OF MAN WHOMADEGOOD

Paramount Star Has Strong
Part in Most Attractive
Photoplay

WALLACE REID's new Pa-
ramount picture, "The
Dub," is the story of a man who
made good. One man sees him
flinch in a trivial test of his nerves
and decides that he is a coward.
The narrative shows in swiftly
moving dramatic incidents how
he proved he was no weakling.
"The Dub" will be displayed at
the Theatre next
.....

John Craig is the hero. It is a
splendid Reid part and brings out
the best aspects of courage and
manhood. Caught in a tight
place, Craig refuses to be downed.
Beaten, he refuses to acknowl-
edge it, and he comes back for
more punishment, solving a mys-
tery and winning a beautiful girl
in the bargain.

The story was written by Edgar
Franklin and directed by James
Cruze, who has proved many
times both as actor and director
that he has a keen sense of comedy
and the dramatic.

The support is excellent. Pretty
Nina Byron, whose work in recent
Artcraft and Paramount pictures
has won her many admirers, has
the leading feminine role. And
four of the finest character actors
in the pictures are cast in impor-
tant roles. They are Raymond
Hatton, Winter Hall, Ralph
Lewis and Charles Ogle. Guy
Oliver is also among those pres-
ent with a splendid comedy part.
And Billy Elmer gives an unfor-
gettable portrait of a hard boiled
egg of a burglar.

Will M. Ritchey put the story
into screen form. Charles Rosher
was the cameraman and William
Horwitz assisted Mr. Cruze with
the direction.

NINA BYRON OWES HER RISE TO GRIT

Is Wallace Reid's Leading Woman in "The Dub"

NINA BYRON, who plays the lead in "The Dub," Wallace Reid's new Paramount picture, which will be presented at the Theatre next is a young actress, who has worked her way up to the limelight through sheer grit and determination. Not that she hasn't beauty and acting ability—she has both—but it was her grit that enabled her to utilize them.

Three years ago she came from New Zealand to New York. A child of fifteen at the time, she found herself in the metropolis with very little money and with no fashionable clothes—and it was quite important then for an actress to have a splendid wardrobe, for picture actresses were expected to supply all their gowns.

Yet she persisted until she was given a small part, and later she attracted the attention of Thomas H. Ince and was sent west to work in his companies. She has played leads with William S. Hart and House Peters and recently she appeared in support of Fred Stone in his Arcraft Picture, "The Goat," in "The Cruise of the Make Believes," starring Lila Lee, and in Wallace Reid's picture, "The Source." Now she plays the lead opposite Wally, and does excellent work.

Master of Make-up

BILLY ELMER, who plays Bill the Burglar in "The Dub," Wallace Reid's new Paramount picture, which is the feature at the Theatre this week, is a master of make-up and they are always casting him to play "tough guys." Elmer bears the distinction of being one of the two or three actors who appeared in the first Lasky production and who are still with the company.

WALLACE REID EVER READY FOR TUSSELE

Star Displays Heroic Qualities in "The Dub"

THE physical strength of Wallace Reid is well known. This young actor is splendidly set up and his entire six feet two inches of physique are always in excellent shape for a tussle. But his fine restraint and mental strength are no less important, and both phases of him are exhibited at their best in "The Dub," his next Paramount picture, which will be shown at the Theatre next

In that story he plays a young man whom several men think a dub and a coward. He is sent on a dangerous mission and he carries it out showing throughout the characterization that splendid courage in the face of difficulties which is Mr. Reid's natural heritage.

In real life Mr. Reid has met difficulties in the same way that he does in this picture, surmounting them with the same determination. He has been newspaper reporter, surveyor, cowpuncher, writer and director, and always his quick thinking and courage have been his greatest assets. Nina Byron is his leading woman.

Notable Photographer

CHARLES ROSHER, whose excellent photography is an illuminating feature of "The Dub," Wallace Reid's new Paramount picture, which is on view at the Theatre next, is considered one of the best cameramen in the screen art. His work in photographing the recent Arcraft pictures in which Mary Pickford starred, placed him among the most skillful photographers in the picture drama.

HATTON, HALL, LEWIS AND OGLE BIG FOUR

Many Excellent Players Appear in "The Dub"

A STRONG quartette of acting talent is represented in Raymond Hatton, Winter Hall, Ralph Lewis and Charles Ogle, all of whom play important parts in support of Wallace Reid in his new Paramount picture, "The Dub," which comes to the Theatre next All of them are well known to admirers of the best in screen acting and the teamwork they do in the picture is worthy of the highest praise.

Raymond Hatton is very nearly a star in his own right. In Cecil B. De Mille's production of "The Whispering Chorus," in the same director's production of "Joan the Woman" and in Lila Lee's starring vehicle, "The Cruise of the Make Believes," he carried off high honors. Winter Hall played King Albert of Belgium in Mr. De Mille's production, "Till I Come Back to You," and has appeared in numerous other Paramount and Arcraft pictures.

Charles Ogle is a Paramount and Arcraft favorite and his work in "The Source," starring Wallace Reid, and in "M'liss," starring Mary Pickford, was of the best. Ralph Lewis, the fourth on the list, came to the screen after achieving fame on the speaking stage. He appeared with Julia Marlowe, James K. Hackett, Henry Miller and Lulu Glaser, and during the past few years has won an even greater reputation for his work in the films.

Oliver Capable Player

GUY OLIVER, who plays Robbins, the comic servant in "The Dub," Wallace Reid's new Paramount picture, which is on view at the Theatre this week, used to play leads. Now he is known as one of the best character men in the pictures and his work in recent Paramount and Arcraft pictures has placed him among the foremost exponents of his art.

EXHIBITORS ACCESSORIES

FOR THE EXPLOITATION OF
"THE DUB"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheets

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photo of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Cuts of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Dub"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

January 5, 1918.

Dear Miss Gorman:

What are you doing Wednesday night?

Eh? Oh, we beg your pardon most profusely. We didn't mean to be as personal as all that. It was simply that our enthusiasm got the better of us.

You see, we have just witnessed a pre-showing of Wallace Reid in his latest Paramount picture, "The Dub." We thought it was one of the best things that Wally has done.

We know that you're an ardent rooter for good pictures. And we know that you'd never forgive yourself if you missed this one. Nor could we forgive ourselves if we didn't tip you off.

We show it, commencing this Wednesday. Now you know why we started as abruptly as we did.

Yours for better pictures,

Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "The Dub"

ADVANCE
POST
CARD
No. 1

TO BE SENT
3 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Won't you keep next Wednesday open for us? We'll be glad to see you that night particularly.

And we know you'll be glad to come. We're showing WALLACE REID in "THE DUB," his latest Paramount picture.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
3 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

This is to remind you that WALLACE REID in "THE DUB" is coming here Wednesday. It's Wally's latest Paramount picture, and one of his best.

In it, he proves conclusively that the only dub is the sure-thing fellow.

If you are meeting a friend on Wednesday, bring him along. He'll like it, too.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

We are expecting the pleasure of your company to-day, and we know you will have a pleasant evening.

The attraction is WALLACE REID in "THE DUB," his latest Paramount picture. Wally plays the title role, but oh, what he does to the wise guys who fastened the nickname on him.

You'll have a lovely time watching him.

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patron

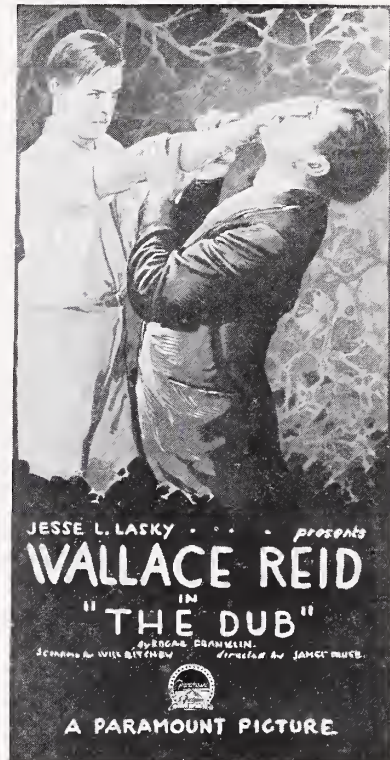
ADVERTISING POSTERS FOR WALLACE REID in "THE DUB"

Always obtainable at your Exchange

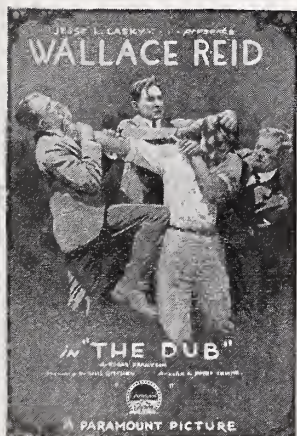


Three Sheet

GOOD
POSTERS
WILL
FILL
YOUR
THEATRE



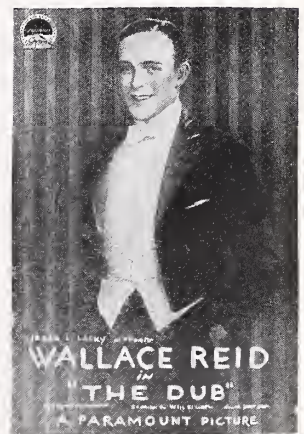
Three Sheet



One Sheet



Six Sheet



One Sheet

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOSH DARN THE KAISER"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November

ARTCRAFT Pictures

ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"

Paramount-Artcraft Special

MAURICE TOURNEUR'S "SPORTING LIFE"

Paramount Pictures

BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation to Maintain (And They Can Do It!)

MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 24

Here Comes the Bride

Scheduled Release Date: **19 Jan 1919**



JOHN BARRYMORE
in
"HERE COMES THE BRIDE"
A Paramount Picture

HOW TO ADVERTISE IT



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L LASKY Vice Pres CECIL B DE MILLE Director General
NEW YORK



PRODUCTION CUTS AND MATS

John Barrymore in "Here Comes The Bride"



"May I not see my bride?"
JOHN BARRYMORE, in "Here Comes the Bride"
A Paramount Picture



"Let's kiss and make up"
JOHN BARRYMORE, in "Here Comes the Bride"
A Paramount Picture



"But you know you are mad at me."
JOHN BARRYMORE, in "Here Comes the Bride"
A Paramount Picture



"Well, you're in a fine fix, aren't you?"
JOHN BARRYMORE, in "Here Comes the Bride"
A Paramount Picture



"In one year we shall be married."
JOHN BARRYMORE, in "Here Comes the Bride"
A Paramount Picture



JOHN BARRYMORE
in "Here Comes the Bride"
A Paramount Picture



JOHN BARRYMORE
in "Here Comes the Bride"
A Paramount Picture



JOHN BARRYMORE
in "Here Comes the Bride"
A Paramount Picture



JOHN BARRYMORE
in "Here Comes the Bride"
A Paramount Picture



JOHN BARRYMORE
in "Here Comes the Bride"
A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, EDITOR

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Live Notes on John Barrymore and His Latest Paramount Picture "Here Comes the Bride"

JOHN BARRYMORE, one of the most popular actors on the American stage, is a Paramount star, he having made his first appearance under his new contract with the Famous Players-Lasky Corporation in "On the Quiet" in September, 1918. His latest photoplay, "Here Comes the Bride," is the second of four pictures in which he is to appear this season. The popularity of Mr. Barrymore, not to speak of the excellence of his new starring vehicle, should make this photoplay a sure winner for up-to-date exhibitors.

John Barrymore, Star

THERE are few better known actors of more marked versatility than John Barrymore. His genius as player has placed him in the front rank of his profession not only in the United States, but in the world. He gained fame as a screen player in "The Man from Mexico" and "Are You a Mason?" several years ago, the first of which recently was re-issued by Paramount with unusual success. Mr. Barrymore belongs to a family distinguished for a century in the annals of the American stage, he being a son of the late Maurice Barrymore and a brother of Ethel and Lionel Barrymore; and his inherited talents as actor have been reinforced by conscientious effort, deep study and wide experience. That his artistry is evidenced throughout his impersonation in "Here Comes the Bride," and that it serves to make that vehicle a notable production, may be safely assumed.

Authors

THE authors of "Here Comes the Bride," are Max Marcin and Roy Atwell, two writers of reputation. The play of that name upon which the picture is based, was produced at the George M. Cohan Theatre, New York, on September 25, 1917, and it scored a brilliant success.

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A Captivating Story

FREDERICK TILE, a struggling lawyer of New York, is unaware that there is a man of the same name living in South America who has married a beauty of that country and whose wife has divorced him. By the terms of her father's will, her former husband cannot share in his estate if he re-marries within one year after the father-in-law's decease. This woman comes to New York in search of a stranger named Frederick Tile and when they hear of Tile, a proposal is made to him to wed a woman he never saw, she to be his wife in name only, for which service he is to receive \$100,000. Tile loves Ethel Sinclair, daughter of a corn magnate, who opposes their courtship, although the couple love each other fondly. Tile yields to the temptation and weds a widow. The couple then separate and Tile receives \$20,000, first payment on the contract. Ethel meanwhile withdraws her money from the bank and offers to marry Tile instantly, but when he tells her that he cannot marry within

twelve months, she leaves him in despair. It develops that the elder Sinclair hears a report that Ethel and Tile have eloped and he insists upon their instant marriage in "regular" form. The bride creates a disturbance and Tile is obliged to confess that he is married. The convict husband of the bride turns up and she is permanently eliminated from the situation. Tile must wait a year before he can make Ethel his bride, and they sadly submit to the delay demanded by the law.

Charles E. Whittaker, Scenarist

CHARLES E. WHITTAKER, one of the best known scenarists in the country, adapted "Here Comes the Bride," for the screen. Mr. Whittaker has written successful scenarios for many of the Paramount and Arcraft stars. All of his work displays the fine hand of the master craftsman.

John S. Robertson, Director

JOHN STUART ROBERTSON, a capable director, filmed "Here Comes the Bride" with the happiest results. Mr. Robertson is a director of exceptional ability as his previous successes prove.

Capable Support

CAPABLE screen players support Mr. Barrymore in this production. His leading woman is Faire Binney, the young actress who made so great an impression in "Sporting Life." Frank Losee, a popular actor, has a most congenial role. Others in the cast include, Frances Kaye, Alfred Hickman, William David, Leslie King and Harry Semmels.

Cast and Story of "Here Comes the Bride"

For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of John Barrymore's New Photoplay
A Paramount Picture

John Barrymore A Poor Lawyer With Many Troubles in His New Paramount Photoplay "Here Comes the Bride"

*Hero of Excellent Story Based on Famous Stage Success, Accepts Bribe to
Wed Strange Woman and Humorous Complications Ensue*

UNAWARE that there is another man of the same name in South America who has a bad record, Frederick Tile, a New York lawyer, is desperately in love with Ethel Sinclair, daughter of Robert Sinclair, a corn magnate. The other Tile has married Maria Pizarro, a South American beauty, who has divorced him, and by the terms of her father's will, her former husband cannot share in his estate if he re-marries within one year after his father-in-law's death.

Maria arrives in New York with Sevier, her lawyer and her divorced husband wires her that he is leaving by the next boat. Sevier assures Maria that he will find a Frederick Tile and marry him to some woman before her divorced husband arrives in New York. There will be no one to prove that their victim is the wrong Mr. Tile and Maria will come into her fortune. They find Frederick Tile's name in the city directory and retain a prominent lawyer to make arrangements for Tile's marriage.

Mr. Sinclair finds a marriage license for Tile and Ethel. The angry father rails at Ethel, tells her that Tile is after her money and he tears up the license in Tile's presence. Meanwhile, the final arrangements are made by Maria, Sevier and the other lawyer for Tile's marriage to a four-times widow, ugly as sin. Tile is in despair when

"HERE COMES THE BRIDE"

The Cast

Frederick Tile, a Lawyer,
John Barrymore
Robert Sinclair, a Corn
Magnate . . . Frank Losee
Ethel Sinclair, his Daughter,
Faire Binney
Nora Sinclair, Frances Kaye
James Carleton,
Alfred Hickman
Thurlow Benson,
William David
Ashley Leslie King
Sevier Harry Semmels

Maria's lawyer telephones him that he can make \$100,000 by marrying a woman who shall be his wife in name only and who will agree to an immediate divorce. Tile is offered \$20,000 cash and he finally agrees to the marriage and the nuptials are celebrated.

Ethel, meanwhile, has taken matters in her own hands and she telegraphs her father that she and Tile have eloped. She draws her money from bank and bursts in upon him after his wedding with the announcement that she is ready to marry him forthwith. Tile is overwhelmed with regret and when he tells her that he cannot marry for twelve months, she leaves him in anger. Sinclair causes the police to search for Ethel. Meanwhile, James Carleton, who loves Ethel's sister, gives Tile the key to his apartment, so that the latter may

stay there until the storm blows over. Ethel goes to the Carleton home in the belief that her friend Ethel Carleton, sister of James, who is in California, will shelter her. Ethel retires to a room and when Tile arrives to take possession of the adjoining apartment, she is fast asleep, while Carleton is at his club.

Tile and Ethel meet en dishabille in the hall the next morning and both are shocked. They dine together and read the newspaper accounts of their supposed elopement. Carleton, Nora Sinclair and the corn magnate congratulate them, but the bride, dissatisfied with the \$500 paid her to become Tile's wife in name only, appears on the scene and is locked in a room by Tile. The Sinclairs insist upon a "regular" marriage and the mental agony of Tile is at high tension.

The bride makes a great rumpus and Tile is at length forced to confess the truth. A rough looking character who has just been released from Sing Sing appears suddenly and recognizes the bride as his wife, the result being that she ceases to vamp Tile. The bride and her real husband are sent to Cuba, but by the terms of the marriage agreement with Maria and her lawyer, Tile must wait a year before he can make Ethel his wife. Sadly the fond couple submit to the delay rendered mandatory by law.

PERTINENT PROGRAMME PARAGRAPHS

For Use of Exhibitors in Their House Organs or For General Publicity

LILA LEE, the "Cuddles" of vaudeville fame, who achieved stardom in Paramount pictures in one of the most meteoric flights ever known in filmdom, is bubbling over with the essence of joy and happiness these days. The reason is perfectly obvious to her many friends, for the 16-year-old miss already is one of the most brilliant of the galaxy of Paramount stars and is destined to become one of the foremost motion picture stars of all times, according to her friends. Miss Lee spent the holiday season in New York City, with her guardians, Mr. and Mrs. Gus Edwards, having completed her fourth Paramount picture a few days before the five weeks' shutdown in the production department of the motion picture industry.

"I'm the happiest girl in the world today," said Miss Lee in discussing her venture into the world of the "movies." "I never dreamed that stardom could be attained in such a rapid flight, and I still pinch myself to convince myself that it is true. I am happiest, however, over my new work. Acting in pictures is the finest thing in the world, it seems to me, and I only hope I can live up to half of the nice things that have been said about me."

Motion picture fans in general believe that Miss Lee will have no difficulty whatever in this respect.

* * *

ENID BENNETT, who has been making screen history with the able assistance of her husband-director, Fred Niblo, in Paramount pictures, temporarily, took up her residence in the Mojave desert. The change from Los Angeles to the desert was for art's sake, however, and the pretty Ince star returned home as soon as exterior scenes for her new Paramount picture were completed. It will be shown at this theatre at an early date.

ELMO LINCOLN, the giant two-sworded warrior of David W. Griffith's "Intolerance," will be seen in a new Griffith feature, "The Greatest Thing in Life," an Artcraft picture, at this theatre in the near future. The giant actor plays the part of an American soldier hero and is a member of one of the strongest casts ever presented by the master director. Lillian Gish plays the role of a light-hearted French maiden, Robert Harron portrays the part of a pampered young American, and other members of the cast are Adolphe Lestina, David Butler, Edward Peil, Kate Bruce and "Peaches" Jackson. The war serves as the background for the latest Griffith picture, which, it is said, will present some of the most daring and spectacular battle scenes ever photographed. A genuine creeping barrage of monster proportions, filmed by Mr. Griffith during his long stay in France, is one of the intimate glimpses of the real war which motion picture fans will find in "The Greatest Thing in Life."

* * *

IN "Camping Out," his recent Paramount-Arbuckle comedy, Roscoe Arbuckle introduces his idea of what a kitchen should be when the wife's away. Suffice to say it is typically Arbucklesque, and would be the despair of any New England housewife. With the aid of a few cobwebs, a mother cat and her kittens, which slept in the oven of the cook stove, and a few other nonessentials to good housekeeping "Fatty" managed to evolve a characteristic Arbuckle comedy on domestic life.

* * *

ETHEL CLAYTON, the beautiful Paramount star, has completed work upon "Vicky Van," a detective story, by Carolyn Wells, in which she portrays two individuals.

HAVING had the honor of being the first to produce "Mrs. Wiggs of the Cabbage Patch" upon the stage in America and England, Hugh Ford, one of the best known motion picture directors in the country, will now have the added honor of being the first to produce that famous play in screen form. Marguerite Clark, Paramount star, will be the featured player in the film story, which will be shown here in the near future.

* * *

RUMORS to the contrary notwithstanding, Dorothy Dalton, the Thomas H. Ince star of Paramount picture fame, refuses unconditional surrender to Dan Cupid. Furthermore, she says, there isn't even the possibility of an armistice or a truce with the sly arrow slinger. This denial is to set at rest reports of the star's capitulation to the little god of love which have gained considerable circulation in the West.

* * *

MME. LINA CAVALIERI has completed work on her latest Paramount picture, "Two Brides," under the direction of Edward Jose. Exterior scenes for the picture were filmed on the coast at Gloucester, Mass. It will be seen at this playhouse shortly.

* * *

VIVIAN MARTIN, Paramount star, believed in helping win the war. To that end she became the mascot of Private Howard McA. Baldwin of the U. S. Air Service, stationed at Camp Ovest, Foggia, Italy. In the closing days of the campaign against Austria-Hungary Private Baldwin carried an autographed photo of the beautiful little star in a number of enterprises against the Huns, and he gives much of the credit for his victories to the photographic mascot.

NEW STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

By GORDON H. PLACE

ABOUT

John Barrymore in "Here Comes the Bride"

A Paramount Picture

Past Performances

JOHN BARRYMORE is one of Filmiland's favorite comedians. These are the photoplays with which he has set the world a-laughing:

- "The Dictator"
- "Nearly a King"
- "The Lost Bridegroom"
- "The Man from Mexico"
- "On the Quiet"

Just a Bit of Gossip

OUR old friend John Barrymore is with us in another Paramount photoplay. It is one of those high-class comedy dramas with action in every foot of the film, and with a laugh every thirty seconds.

You know how well Barrymore can sustain his humorous situations, and we know that in this vehicle there is a wealth of humor that will keep your houses laughing, and will send them away grinning, to chuckle over the picture when they think of it afterward. That's the sort of an attraction you have in "Here Comes the Bride."

Author! Author!

HERE Comes the Bride" was written by Max Marcin and Roy Atwell. It was made into a scenario, without loss of a single punch, by Charles E. Whittaker.

John S. Robertson directed the making of the photoplay with the same fine discrimination and genius that has characterized all his other work.

Lines for Advertising

SUPPOSE you were poor and in love; suppose that by marrying a strange woman you could get \$100,000 and a divorce in a year—would you do it? See "Here Comes the Bride" for an answer to this strange question.

Would you marry a veiled woman you had never seen, with an agreement that you would not see her, and would be divorced in a year, for a cash reward of \$100,000? "Here Comes the Bride" shows what another man did when the proposition was put up to him.

Suggestions for Promotion

FEATURE John Barrymore and Paramount in all your advertising. This clever actor is so widely known because of his past successes that he has a large following in your city.

If your theatre is at a county seat, get a list of marriage licenses issued in the last thirty or sixty days, and send an invitation circular letter to each pair of newly weds to see a performance—at the usual rates of admission, of course. You'll get results.



Adolph Zukor presents

JOHN BARRYMORE

in
"Here Comes The Bride"
A Paramount Picture

By Max Marcin and Ray Atwell
Scenario by Charles E. Whittaker
Directed by John S. Robertson

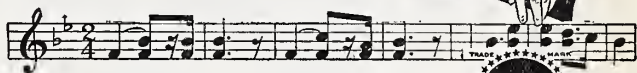
HERE'S the story in a nut - shell: "Frederic Tile" needed money and he needed it quick. He also wanted a girl, but he couldn't get her if he took the money. But if he didn't take the money he wouldn't know what to do with the girl if he had her. You just watch John Barrymore crack this nut.

EXTRA SPECIAL
"ONE EVERY
MINUTE"
Paramount-Flagg Comedy

Monday & All Week

STRAND
THEATRE

He'd do Any-
thing for
\$100,000



MARRY a South American heiress for \$100,000! He'd marry a South American Armadillo for that much! But he regretted it, and his regret will give you many a laugh.

Adolph Zukor Presents

JOHN BARRYMORE

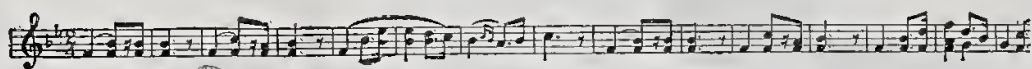
in "Here Comes The Bride"
A Paramount Picture

By Max Marcin and Ray Atwell—Scenario by Charles E. Whittaker—Directed by John S. Robertson

EXTRA SPECIAL
"NEVER TOO OLD"
Paramount-Mack Sennett Comedy

Beginning Monday—All Week

STRAND
Broadway at Main Street



A DAY previous he was planning his wedding with the "prettiest girl in the world." And now, the woman he was marrying WAS as homely as a scare-crow!

But what about "the prettiest girl in the world?" Was she sitting by and swallowing it all? She was not! Most emphatically—NO!

There's no telling what a deuce of a fix money can lead us into when we need it bad. Frederick Tile certainly must have needed it to marry this woman! By all means see this comedy.

Adolph Zukor Presents

JOHN BARRYMORE

in "Here Comes The Bride"

A Paramount Picture

By Max Marcin and Roy Atwell—Scenario by Charles E. Whittaker—Directed by John S. Robertson

EXTRA SPECIAL

"CUPID'S DAY OFF"

with

Ben Turpin, Charles Lynn, and Alice Lake

Paramount-Mack Sennett Comedy

Beginning Monday—All Week

RIVOLI

Monument Square

ADVANCE PRESS STORIES

To be Sent to the Newspapers Prior to and During the Display of
John Barrymore's Latest Picture, "Here Comes the Bride"

A Paramount Picture

FAIR FAIRE BINNEY LEADING WOMAN IN BARRYMORE'S FILM

Beautiful Young Actress Has
Most Delightful Role in
"Here Comes the Bride"

WINSOME FAIRE BINNEY, the beautiful young actress who made so great a hit by her impersonation in the Paramount-Artcraft special picture, "Sporting Life" recently, will be seen as the leading woman in "Here Comes the Bride" in support of John Barrymore, the famous comedian, at the theatre next.

Miss Binney is an actress of rare promise and versatility. In "Here Comes the Bride," she plays the role of a young society girl, the daughter of a corn magnate. She loves Frederick Tile, a struggling young lawyer, and the courtship is opposed by the stern parent. Tile is induced, despite his love for Ethel Sinclair, to wed an ugly widow for \$100,000, an advance payment of \$20,000 being made to him. The agreement is that he shall be a husband in name only and that he will be divorced within twelve months.

This marriage brings about numerous complications, especially when Ethel begs Tile to marry her. Of course, it all turns out right for the young sweethearts in the end. The story is one which affords Mr. Barrymore and his capable young leading woman numerous opportunities for effective characterizations. The picture was adapted for the screen by Charles E. Whittaker from Max Mancin and Roy Atwell's play of the same name which was produced with great success at the George M. Cohan Theatre in New York on September 25, 1917.

JOHN BARRYMORE A LAWYER IN HIS LATEST PHOTOPLAY

Famous Paramount Star Seen to
Exceptional Advantage In
"Here Comes the Bride"

PORTRAYING the role of a poor lawyer who is in love with the beautiful daughter of a millionaire, but who weds an ugly widow "with a past" to win a reward of \$100,000, John Barrymore, the talented Paramount star will be seen in one of the most humorous roles of his screen career in "Here Comes the Bride," which will be displayed at the theatre next.

Mr. Barrymore is one of the best known actors in the country and he is now appearing in Tolstoy's play, "Redemption" at a New York theatre with great success. Notwithstanding that much of his time is taken up with this attraction, he finds time to devote many hours to motion picture work.

In "Here Comes the Bride," Mr. Barrymore has the part of a poor struggling lawyer who is induced to wed a strange widow for a bribe of \$100,000, despite the fact that he loves the beautiful daughter of a corn magnate. She loves him, but the father is opposed to the match. This unfortunate marriage provokes numerous interesting as well as humorous situations in all of which the artistry of Mr. Barrymore is finely displayed.

The heroine of the story is portrayed by Faire Binney, a charming actress who won popular favor by her characterization in the Paramount-Artcraft special picture, "Sporting Life." Miss Binney has won many admirers by her conscientious work and personal charm. The supporting company is of the best and includes such well known players as Frank Losee, Frances Kaye, Alfred Hickman and others.

WOULD YOU ACCEPT \$100,000 TO MARRY AN UTTER STRANGER?

This is What John Barrymore
Does in His New Photoplay
"Here Comes the Bride"

IF you were a poor lawyer with little or no practice and harassed by creditors, would you accept \$100,000 to marry a woman who is an utter stranger to you and who, by the way, is conspicuous by her plainness? Would you accept such a bride, even though the marriage was to be a merely perfunctory affair and you be divorced within twelve months?

These were the problems that confronted Frederick Tile, the hero of "Here Comes the Bride," the latest Paramount photoplay starring John Barrymore, the famous actor. Tile loved Ethel Sinclair, the beautiful daughter of Robert Sinclair, a millionaire, but the stern financier objected to the match and their love affair received a serious set-back. So it happened that when a certain woman came from South America and made a proposition to Tile that he wed a strange woman in consideration of \$100,000 to be paid to him within one year, the bargain to be sealed by a cash payment of \$20,000, Tile fell for it and became a benedict.

A few hours after the ceremony, while Tile was counting his money, his finance arrived and pleaded with him to marry her. Thus the complications arise and they keep Mr. Barrymore and Faire Binney, his leading woman extremely busy. Naturally, the trouble is adjusted before the story is fully told, but to reveal just what followed, would be unfair to the spectator.

Mr. Barrymore's support is unusually competent. Beside Miss Binney, the cast includes such well known players as Frank Losee, Frances Kaye, Alfred Hickman, Leslie King and others.

JOHN BARRYMORE IN FINE NEW PICTURE

Famous Actor Has Good Role in "Here Comes the Bride"

THERE are few more popular actors in the legitimate and screen drama than John Barrymore, of "The Man From Mexico" and "Are You a Mason?" fame. Mr. Barrymore is a versatile player and he is equally well known as comedian and dramatic actor. In his latest Paramount photoplay, "Here Comes the Bride," which will be shown at the.....theatre next....., he has a role in which his versatility finds ample and brilliant expression.

Faire Binney, whose work in the Paramount-Artcraft special picture "Sporting Life," is one of the impressive features of that melodramatic spectacle, appears in the leading feminine role. Max Marcin and Roy Atwell are the authors of the play, "Here Comes the Bride," which enjoyed a successful run at the George M. Cohan Theatre during the 1917-18 season.

The story deals with the love affairs and marital difficulties of a poor, struggling lawyer who marries an ugly widow, although he loves the daughter of a financier. His friends step in to extricate him from his difficulty. In doing so they get him into all sorts of complications. Needless to say, he marries the girl of his choice in the end, but only after he has traveled an exceedingly rough road.

Mr. Barrymore's role is said to be an extremely droll one, admirably fitted to his capabilities as a light comedian.

Delightful Comedy

JOHN BARRYMORE'S new Paramount photoplay, "Here Comes the Bride," which is attracting large audiences to the.....theatre..... this week, is a delightful comedy which must be seen to be appreciated. Faire Binney, a beautiful actress, is his leading woman.

FAIRE BINNEY IS TALENTED PLAYER

She Supports John Barrymore in "Here Comes the Bride"

FAIRE BINNEY plays opposite John Barrymore in the new Paramount production, "Here Comes The Bride," which will be shown at thetheatre next Her first work in motion pictures was a prominent part she played in "Sporting Life" with her sister Constance. She had not hoped for anything so big as a leading part with Barrymore, and when she was informed that the Famous Players-Lasky Corporation had decided to engage her for the part, she was almost overcome with joy as she had always wanted to be with the Famous Players but had expected to have that wish come true after years of waiting.

Miss Binney is a careful actress and realizes the value of gestures and movements more than the average experienced star. She is only eighteen years old and looks even younger, but she had an excellent education in a private school in Boston, and her intelligent gray eyes seem to baffle the onlooker when her short bobbed hair and slim girlish figure deny even her eighteen summers. Her part in the production is a charming character for Fair Binney, that of a debutante in society. The support is excellent.

Drawing Big Houses

JOHN BARRYMORE'S new Paramount photoplay, "Here Comes the Bride," is attracting large audiences to the.....theatre at every showing this week. Mr. Barrymore has a congenial role in this unusually clever photocomedy and he is well supported by a capable cast of players headed by Faire Binney, who was recently seen here in "Sporting Life."

JOHN BARRYMORE EATS FOOD VISION

Why Big Scene Fails to Show in "Here Comes the Bride"

WHILE John Barrymore's latest picture, "Here Comes The Bride," was being filmed, John Stuart Robertson, the director, wished to do a scene showing Mr. Barrymore in a hungry state where he could see a vision of food floating over his head.

It was only eleven o'clock in the morning and the director said to Mr. Barrymore, "What particular dish of food would most appeal to you?" Mr. Barrymore answered offhand, "Bacon and eggs."

Later a waiter appeared from the hotel across the street bearing a tray upon which rested a plate of delicious bacon and eggs. Hal Young, the photographer, was planning to photograph it a little later, but Mr. Barrymore beat him to it and the vision was consumed before it could be visualized on the screen.

Mr. Barrymore explained that he thought Mr. Robertson was buying him his breakfast. "Here Comes the Bride" will be shown at thetheatre next Faire Binney, a charming actress, is the leading woman.

A Pleasing Picture

A PLEASING farce is John Barrymore's latest Paramount picture, "Here Comes the Bride," which is on view at thetheatre this week. The picture is adapted from the play of the same name by Max Marcin and Roy Atwell, which was produced with great success in New York on September 25, 1917, and it was adapted by Charles E. Whittaker, John Stuart Robertson being the director. The story deals with the love affairs of an impecunious lawyer who is entrapped into a marriage, although he loves another woman. How he gets out of the trouble is charmingly told. Faire Binney is the leading woman.

EXHIBITORS ACCESSORIES

FOR THE EXPLOITATION OF

"HERE COMES THE BRIDE"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheets
24-sheet Stand

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photo of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Cuts of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Here Comes the Bride"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL EDGEWOOD 5291

Dear Miss Fairchild:—

We don't have to tell you anything about John Barrymore, do we?

You know, for example, that he is one of the most versatile actors we have today. At this writing he is appearing in New York in Tolstoi's "Redemption," and is giving what the public and critics hail as a remarkable performance.

On the screen, on the other hand, his forte is the comedian extraordinary. You saw him, no doubt, in "The Man from Mexico," and "Are You a Mason?" several years ago. His first Paramount picture for the current production year was "On the Quiet," which scored even more heavily than his earlier successes.

His newest Paramount picture, "Here Comes the Bride," comes here next for a full week. The picture was made from the successful stage play of the same name, written by Max Marcin and Roy Atwell, two of the deftest farceurs writing for the stage today.

Barrymore plays the role of a struggling young lawyer, who is in pursuit of the girl and the wherewithal to support her. Comes to a chance to make some money; he is to marry a widow who is to be his wife in name only and who is to divorce him within a year. For this he is to receive \$100,000.

He agrees, and goes through with the ceremony, which is kept secret. Then his sweetheart comes to him and says she has withdrawn her money from the bank and will marry him at once.

He is afraid to tell her the truth. He can't commit bigamy. He **MUSTN'T** lose his sweetheart.

What he does do is—

But you'll wait to see it for yourself, won't you?

Sincerely yours,

Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Here Comes the Bride"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Here is what develops in John Barrymore's latest Paramount comedy, "Here Comes the Bride," which comes here next

That he may get enough money to marry the girl he loves, Barrymore agrees to marry a widow, who is to leave him immediately after the ceremony, and secure a divorce within the year.

Then the girl he loves asks him to marry her at once. Oh, lady, lady!

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

In John Barrymore's latest Paramount comedy, "Here Comes the Bride," which comes here next for a full week, this happens:

Barrymore's sweetheart asks him to marry her at once. Meanwhile he has gone and committed matrimony for a year that he may get \$100,000.

He is afraid to tell his sweetheart the truth. He can't commit bigamy. Oh, lady, lady, wait till you see what happens.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

John Barrymore begins a week's engagement here today in his latest Paramount picture, "Here Comes the Bride."

The comedy develops in that the bride happens to come at an inopportune moment. Barrymore has already married a widow, though his reasons were only his devotion to his sweetheart.

How does he get out of the situation? You don't know till you see the picture.

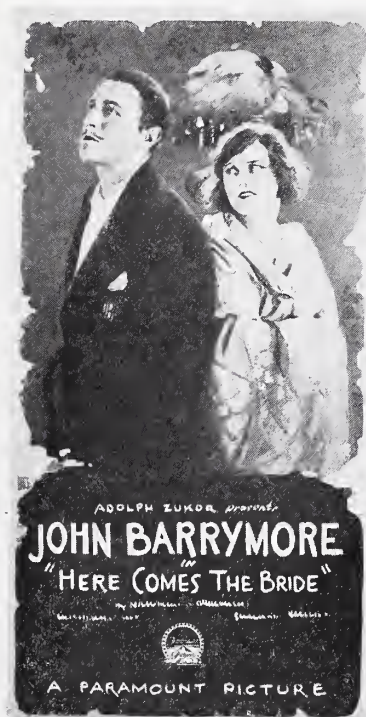
Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patron



**ADVERTISING POSTERS
FOR
John Barrymore in "Here Comes The Bride"**
Always obtainable at your Exchange



Three Sheet



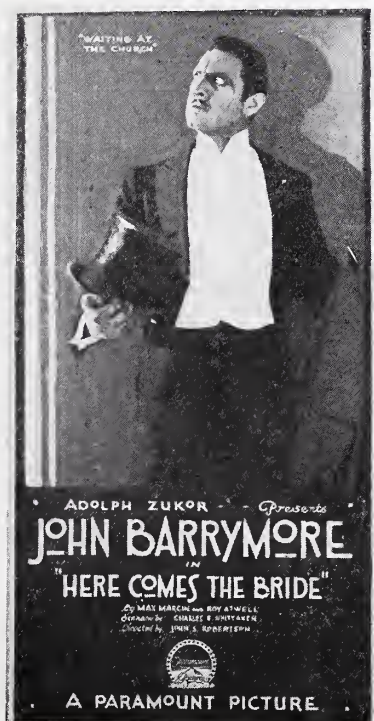
One Sheet



One Sheet



Six Sheet



Three Sheet



Twenty-four Sheet

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture. That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DE MILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD-BYE BILL!"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November

ARTCRAFT Pictures

ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"

Paramount-Artcraft Special

MAURICE TOURNEUR'S "SPORTING LIFE"

Paramount Pictures

BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation to Maintain (And They Can Do It!)

MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 25

A Romance of Happy Valley

Scheduled Release Date: 26 Jan 1919



How to Advertise D.W. GRIFFITH'S

"A ROMANCE OF HAPPY VALLEY"

A Page From the Book of Life

An ARTCRAFT Picture



PRODUCTION CUTS AND MATS
FOR
"A ROMANCE OF HAPPY VALLEY"



Lillian Gish in D.W. Griffith's "A ROMANCE OF HAPPY VALLEY"
An ARIZONA Picture



The young inventor strikes a snag
D.W. Griffith's "A ROMANCE OF HAPPY VALLEY"
An ARIZONA Picture



"Good, yes, now, don't you worry!"
D.W. Griffith's "A ROMANCE OF HAPPY VALLEY"
An ARIZONA Picture



Lillian Gish in D.W. Griffith's "A ROMANCE OF HAPPY VALLEY"
An ARIZONA Picture



"Another, he's coming back!"
D.W. Griffith's "A ROMANCE OF HAPPY VALLEY"
An ARIZONA Picture



George Bancroft in D.W. Griffith's
"A ROMANCE OF HAPPY VALLEY"
An ARIZONA Picture



Robert Barron in D.W. Griffith's
"A ROMANCE OF HAPPY VALLEY"
An ARIZONA Picture



Lillian Gish in D.W. Griffith's
"A ROMANCE OF HAPPY VALLEY"
An ARIZONA Picture



Lillian Gish in D.W. Griffith's
"A ROMANCE OF HAPPY VALLEY"
An ARIZONA Picture

ISSUED IN SETS OF TEN, CONSISTING OF
Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above.

Always Obtainable at Your Exchange.



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



AD CUTS
and MATS



Pertinent Notes on David W. Griffith's New Picture, "A Romance of Happy Valley"

DAVID W. GRIFFITH, PRODUCER

RANKING among the first of American producers of stupendous cinema spectacles, David Wark Griffith, creator of "The Birth of a Nation," "Intolerance," "Hearts of the World," "The Great Love" and other gigantic motion picture productions, deservedly has won world wide fame. Mr. Griffith long ago demonstrated his artistry and mastery of cinema technique, but in none of his pictures are these qualifications so completely in evidence as in his latest Artcraft picture, "A Romance of Happy Valley." This is a charming theme delightfully handled, and it doubtless will win its way into the hearts of an appreciative public. That it will be acclaimed a pastoral classic second to none produced in recent years, seems to be assured.

THE PLAYERS

AS is customary with Mr. Griffith, he has supplied the best procurable screen players to interpret the various roles of "A Romance of Happy Valley." Chief among these is Lillian Gish, a charming Griffith player who scored so notable a triumph in "The Great Love;" Robert Harron, a prominent young leading man and George Fawcett, a veteran player of great popularity, who created a deep impression by his portrayal of the German-American in "The Hun Within," have the leading male roles. Kate Bruce, a talented actress, also has a fine role. Others in the cast include George Nicholls, Bertram Grassby, Porter Strong, Adolphe Lestina, Lydia Yeamans Titus, Andrew Arbuckle and Frances Parks.

THE STORY

NESTLING in the hills along the Ohio, is Happy Valley where life is lived in calico gowns and denim breeches, John L. Logan, a prosperous farmer, runs a boarding house. His wife is a religious devotee, while his son, John L. Logan, Jr., is a growing lad who learns of the delights of city life from a chance boarder and who as a result, wants to go to New York. John is in love with Jennie Timberlake, who has metropolitan notions as regards dress and who seeks

to monopolize John's attentions. Mrs. Logan prays that her boy may be converted and his idea of going to the wicked city be banished forever from his mind. She is successful, for John accepts the faith and becomes engaged to Jennie. But while plowing one day, he backslides and defiantly announces that he is going to New York and after one year, when he hopes to have acquired his fortune, he will return to claim his bride. He goes to New York, and vainly devotes his inventive genius to the perfection of a jumping frog. He fails to return home at the end of the year, but nevertheless Jennie is primed up awaiting him. Eight years pass before John returns. Meanwhile affairs have gone badly at home, but mother and Jennie are there to give him a warm welcome. Happy Valley becomes happy once more, but how, the picture itself reveals. The finish is a remarkable one in every respect and the story truly is filled with thrills, expectancy and irresistible heart appeal.

HOMESPUN HUMANITY

FOR the first time in five years Mr. Griffith has wrapped his film around homespun humanity; and he has found a classic in its folds, vivid in action, laughable in details and tense in effect. With his repeated triumphs in great productions, many persons have associated Mr. Griffith with tremendous spectacles, thunderous dramas and the sweep and rage of battle. But in "A Romance of Happy Valley" his genius is engaged in chronicling simple American life, and he has accomplished his task with superb accuracy and unrivalled charm.

PERTINENT REMARKS

EXHIBITORS are sure to find "A Romance of Happy Valley" one of the strongest box office attractions ever booked by them. The reputation of Mr. Griffith as a producer is in itself an asset that is bound to bring heavy returns to wide awake exhibitors. Mr. Griffith's name is not associated with any failure and this is an additional assurance that "A Romance of Happy Valley" is likely to rival "Way Down East" in popularity. Liberal exploitation is urged, and the use of the original press matter and accessories supplied in this Press Book should not be overlooked.

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SPECIAL FEATURE ARTICLE

For Use of Exhibitors in Their House Organs or of Editors Who Desire a
Special Story on David W. Griffith or of His Latest Photoplay,
"A Romance of Happy Valley"
AN ARTCRAFT PICTURE

David W. Griffith Producer of 'Great Cinema Spectacles, is a Commanding Figure in Film World

*An Authority on Advanced Cinema Technic, He has Produced Masterpieces which are
Known the World Over and Whose Artistry and Finish are Unsurpassed.*

IN the field of the silent drama, the name of David Wark Griffith, producer of "The Birth of a Nation," "Intolerance," "Hearts of the World," "The Great Love" and other notable photoplays which have achieved enormous success the world over, is a power second to none. The unrivalled productions bearing his name, are household words all over the country.

Mr. Griffith is an authority on advanced cinema technique and every new production of his offers the public delightful surprises in the way of artistry and superb finish, so that it is not surprising that he should be today perhaps the most accomplished producer of gigantic cinema spectacles in the world.

Mr. Griffith is now producing a series of great photoplays, which are to be released by the Famous Players-Lasky Corporation under the Artcraft trademark, and judging from the success of the first of these, "The Great Love," which was released in July, this series of pictures promises to be the most remarkable ever brought out by any motion picture corporation. Mr. Griffith is devoting all his energy and talents to this work and these pictures doubtless will enjoy a celebrity fully in keeping with the high standard set and maintained by Mr. Griffith in all of his productions.

Mr. Griffith's second Artcraft photoplay is "A Romance of Happy Valley," a charming pastoral which will be shown at the theatre next Lillian Gish, the dainty actress, who scored so pronounced a hit in "Hearts of the World," which was on view in New York for six months, plays the leading

feminine role in this photoplay. George Fawcett, a veteran actor of wide stage experience, portrays the role of a country boarding house keeper. This is essentially an all star cast.

Mr. Griffith was born near Louisville, Kentucky, his father having been the late Brigadier-General Wark Griffith, of the Confederate Army. Mr. Griffith was for two years an actor when the

possibilities of the film industry appealed to him so strongly that he associated himself with the Biograph Company. His unusual creative ability soon attracted the attention of the studio executives and it was not long before he was made a director.

In this capacity, Mr. Griffith introduced innovations, which changed the whole course of the motion picture art, such as "close-ups" "cut backs" and the like. Many of the players, whom he trained for the screen in the early days, are now among the most prominent artists in the field of the silent drama. Chief among these is Mary Pickford, whose Artcraft pictures have been enormously projected.

Mr. Griffith soon branched out along higher planes, the result being "The Birth of a Nation," which created the greatest sensation ever evidenced in American film pro-

duction. Following this triumph came "Intolerance," another spectacle of magnitude exceeding anything the American studios had ever staged hitherto.

Under Mr. Griffith's agreement with the Famous Players-Lasky Corporation, all of his photoplays will be on an equal scale of grandeur, and artistic excellence.



DAVID WARK GRIFFITH

"A ROMANCE OF HAPPY VALLEY"

An Appreciation of David Wark Griffith's Superb Photoplay

By the Rev. Edward Hinson

I have seen an amazing thing. I have seen a church service that was not a church service, yet was greater than any I ever witnessed. I have seen art that almost surpasseth my understanding, it was so simple, so wonderful.

Reluctantly I went to David W. Griffith's studios in Hollywood, near Los Angeles. I had heard a church service was to be a part of the action in a film drama Mr. Griffith was making. The play was called "A Romance of Happy Valley." I wished to see these church scenes in a studio, for I had my doubts about their propriety.

The interior of the church had been constructed in the studio. Stained windows glowed under a gentle light. The pews looked old, with an air of having served sinner and saved one many times. In front was a pulpit, simply and strongly built. It was such a one as I had steadied my hand upon that day I delivered my first sermon in a little church in the South. And to one side was a plucky little organ that had suffered much in the past, a brave, sturdy little instrument. The choir, two men and two women, were seated nearby.

I had seen the players outside before Mr. Griffith came. They were laughing and talking gayly. Then I met Mr. Griffith, a slender active man with a marvellously expressive face. He explained to me that the story he was producing dealt in part with a young man suddenly finding sanctuary in the House he had often visited. The organ was playing "Rock of Ages." The tune drifted over to us as we stood in a distant part of the studio. Then we went over to the "set" as they called it.

Over the players a change had come. Gone was the give-and-take of their talk. They entered the portal quietly, I believe, humbly. The choir stood and sang the words of the hymn, with the congregation joining.

At that time, I had a feeling that perhaps this shouldn't be, that it was wrong to hold so realistic a service; yet it did not offend—more, it appealed.

They sang the hymn over and over. The day was warm. A spirit of peace, and good-will and earnestness seemed to enter that strange room.

Then the man who played the part of the minister, addressed those who seemed so certainly his flock. Mr. Griffith stood near him speaking the words he was to repeat. I understand Mr. Griffith had a very thorough religious training in his youth. I am sure of it. Not a note of irreverence was sounded, not a breath of mockery prevailed.

I stayed there for hours, while the scene was rehearsed again and again. They continued to sing "Rock of Ages." Memories had come to those players. They were living scenes they knew of old and loved.

It was late when the climax came. I can only describe what happened. I did not think to argue why or how. For certainly the spell was on me. Mr. Griffith was talking. His deep vibrant voice transported a message of goodness, of kindness, of doing what one thinks is right. He talked to Robert Harron, for Mr. Harron was playing the part of the boy. It was beautiful, it was simple, it was superb. I think Mr. Griffith would have been one of the greatest of our ministers and evangelists had he felt the call.

There were tears in the eyes of the players when he ended. There were tears in mine. One woman, yielding completely to her emotions responded with an "Amen" to one of his remarks. And gone from that body was all pretense, gone was all mimicry. Surely we were all children at our devotions. Indeed, tears were in our eyes, and our throats were full.

When the choir sang "Rock of Ages" then we caught up the tune with triumphant eagerness. We sang those noble words and we meant every word of what we sang. When I looked up, I saw tears in Mr. Griffith's eyes, wonderful grey eyes that belong to the crusader.

That was all. But I shall never forget that day. I had a new vision of what art may be; of what Mr. Griffith's art is.

CAST AND STORY OF "A ROMANCE OF HAPPY VALLEY"

For Use of Exhibitors in Their House Organs or for General Publicity
in the Exploitation of David W. Griffith's Latest Photoplay
AN ARTCRAFT PICTURE

A Beautiful Page from the Book of Life is David Wark Griffith's Delightful Photoplay, "A Romance of Happy Valley"

*Theme of Remarkable Picture Story Most Elevating and the Characters, Quaint and Homely,
Exert Irresistible Charm—Ideal Role for Lillian Gish, Famous Griffith Player*

IN the toll-road region of the Southland is Happy Valley. Happy it is in name and local fame, where life is lived in calico gowns and denim breeches, with a change of course for Sunday best.

The keeper of the boarding house is John L. Logan, a prosperous farmer and a bossy old father. His wife is an immortal of a by-way fireside, a psalm-singing sister in the church, with faith in the good and service for all. Their son, John L. Logan, Jr., just growing up, learns the city's lure from a chance boarder, and wants to go to New York.

Among the neighbors are William Timberlake, a lazy, likeable old loiterer in the business of life, and his quaint daughter, Jennie, who slyly likes John Logan, Jr. Her father wishes her to dress as her mother did when she lived. But Jennie wishes to primp up for Sunday, and after stormy argument, designs a dress after some mysterious pattern from the city fashion book.

When Mrs. Logan and her boy go to church, the mother quietly asks the minister to pray that her son be converted, and his desire for the city removed. Jennie and her father are at church that day, she obviously prepared to shatter all competition for the boy's

"A ROMANCE OF HAPPY VALLEY"

The Cast

Jennie Timberlake... Lillian Gish
John L. Logan, Jr.

Robert Harron

John L. Logan... George Fawcett
Mrs. Logan... Kate Bruce
William Timberlake (the father)

George Nicholls

The City Man... Bertram Grassby
The Funny Waiter

Porter Strong

Jim Darkly... Adolphe Lestina
Auntie Smiles

Lydia Yeamans Titus

The Minister... Andrew Arbuckle
Topsy... Frances Sparks

glances. The minister expends his eloquence to advantage. John Logan Jr. finds the great faith; and afterwards he becomes betrothed in vivid awkwardness to Jennie.

But later on a fall day at the plowing, he back-slides. Jennie hears him and reproves. He defiantly announces he is going to New York. He is going to return in a year, rich, indeed, very rich. At first she declares she will be married by then, but later agrees to wait.

At home, John Logan Jr. has

a difficult time getting away, finally fleeing in the night, after arousing the house with the clamor of his awkward boots. His father delivers him to the great adventure with bitter words, his mother with one desperate embrace.

Then affairs of life go unsmoothly. Prosperity induces the father to invest more than is wise in a big hotel. In New York the boy devotes his inventive talent to the creation of a jumping frog. Both fail in the ventures as the years proceed. The boy does not come home at the end of the year, although the girl waited for him as did the mother on that 365th day, she, primped and watchful with clock in hand, the mother hopeful but content in her religious faith.

Finances grew very bad indeed with the father during the eight years that passed. And never a word came from the boy. But at last he succeeded, and he returned most opportunely; and, fortunate one among sons and lovers that he was, he found mother still there and Jennie too. And Happy Valley became happy once again. But not without excitement, for so unusual a homecoming as that has never been told in song, story or film, a real mystery that only the full film may tell.



PRESS REVIEW OF "A ROMANCE OF HAPPY VALLEY"

To be Sent to Newspapers Immediately After the First Display of
David Wark Griffith's Superb Photoplay

AN ARTCRAFT PICTURE



David Wark Griffith's Superb Production, "A Romance of Happy Valley", Proves a Delightful Artistic Success

You Ever Hear of Happy Valley, Cradled in the Hills Along the Ohio? You Should See This Charming Photoplay in Which Sweet Lillian Gish Plays the Chief Role

EVER hear of Happy Valley? A quiet place, just a cradle in the hills down along the Ohio River, where the Logans ran the boarding house, and the Timberlakes lived down the road a bit. Quite a romance happened there, and it was dramatic too. Nothing much was said about it in the papers, and the whole story never was told until now. It's about the Logans and the Timberlakes and old Auntie Smiles and some others. D. W. Griffith found out all about it, and he called it "A Romance of Happy Valley." It was told at the Theater with charming effect yesterday.

Mr. Griffith discovered Happy Valley first when he used to live as a boy in Kentucky. He discovered Fort Lee, N. J., and made it the film capital of the east. Then he discovered Los Angeles and made it the film capital of the world. And now he has discovered Happy Valley and made it the capital of romance. It is another of those triumphs that won him recognition as the supreme dramatic genius of the age.

The Logans had a boy, John Jr., and Bill Timberlake had a girl. Along about roasting-ear time, the boy got to talking with

one of the boarders who lived in New York, and got the fever of the cities. He liked Jennie Timberlake, and she didn't want him to go away. He thought he could make a lot of money, but she told him that money couldn't buy his home life, and it couldn't buy the church they both attended Sunday, and it certainly couldn't buy her. But when an unhappy boy gets kicked in the stomach by a bucking plow handle, he says things that make him a backslider in the church, and that is what this boy did.

His father had the best farm in the valley, the boarding house was making money, and Jennie loved John Jr., but the boy was disgusted and restless. So he wound up his watch that he only wore on occasions, put on his best pair of suspenders, and went out in the night.

Sounds like a sort of a matter-of-fact story to start off with, but it isn't. Just one thing after another seemed to happen from that time on. The Logans and the Timberlakes are just plain people anyway, a little slow, and they go on getting into one trouble after another. Sometimes one has to laugh at them, and then it makes the throat get tight to see how

they take things and what they do and again it gets so exciting it makes one want to interrupt and shout "Here, how are you people going to get out of this anyway?"

But when the end does come, it's the last thing one would ever expect. A person wouldn't think old John Logan had it in him. It bears out that old saying about people never knowing their neighbors.

It makes one gasp, it's all so startling and surprising. David Wark Griffith was the only one who knew the whole story, and he has told it in a way that makes it the classic of plain humanity, a vivid, dramatic, bubbling story, with a master's charm and a wizard's insight.

Lillian Gish proved delightful as Jennie Timberlake while Robert Harron was artistic as John L. Logan Jr. George Fawcett, as the boarding house keeper, presented a splendid portrayal. The admirers of Lydia Yeamans Titus, for many years a stage star of great popularity, found her portrayal of Auntie Smiles, highly enjoyable. The cast generally was excellent and of stellar value, the individual efforts of the players aiding materially in the success achieved by the production

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
h St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
—The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET.
Secret, "with ELLA HALL
in "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 35d St.
—The Beast of Berlin"
THE NEWS COMEDY
VAUDEVILLE

GES 8TH AVE. AT 42D ST.
Continuous 1 to 11.
PM in "ROUGH & READY."
2nd, 1st, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P. M.
BRADY in "THE TRAP."
THE WOMAN IN THE WEB."

EST SIDE
St. to 86th St.

BROADWAY AND
THEATRE 77TH STREET
Kawa "Honor of His House,"
in "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
GARDEN, "The Splendid Sinner"

WEST SIDE
h St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

MAN 36 Cathedral Parkway
2 to 11 P. M.
IVET, in "Lest We Forget"

116th St. & 5th Ave.
SUBMARINE EYE."
THE WOMAN IN THE WEB."

REETS MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street.
oston Forbes-Robertson
asks and Faces."

EST 99th & Columbus Ave.
Cont. 11.30 to 11 P. M.
NETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 152D STREET.
hills in "The Ruky Road"

COMEDY 3754 3d Ave.
IAFERRO, 'The Three of Us'
COMEDY

Westchester Av. & 161st St.
DANCE TALMADGE
THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENCE"

THEATRE, 4048 Third Av.
iscale in "Madame Who?"

ROSCINI 168TH STREET
& 80ST-N ROAD
APLIN in 'Chase Me, Charlie'
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
iscale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1295 Fulton Street.
Continuous 1 to 11 P. M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS "Betty Takes a Hand"

RIVOLI

Monument Square



"Yep," he was bound to see the white lights and the Broadway chickens.

All right, let him go! And if you want to see what happens to him and to his trusting sweetheart back on the farm, come to "A Romance of Happy Valley."

D.W. GRIFFITH'S

"A Romance of Happy Valley"

A PAGE FROM THE BOOK OF LIFE
An ARTCRAFT Picture

Also

Burton Holmes Travel-Picture, "Fire Walkers of Bequa"
Paramount-Arbuckle Comedy
"The Sheriff"
Latest News Weeklies

UP AND DOWN
BROADWAY

In and Out
of the
Studio

BELOW 14TH

NEW STAND EAST B
& MARIE
Mrs. Vernon Castle, "Hillcrest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Seco
FRANK KEENAN in "LOA
4th Epls. "THE WOMAN IN

ST. MARKS 133 Se
CARLYLE BLACKWELL in
OUT." "THE EAGLE'S

WINDSOR THEATRE 41
GAIL KANE in "THE LA
Episodes 16 "THE MYST

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PALACE 133 Es
Pauline Frederick, Mrs. D
5th Epls. "The Woman

SUNSHINE 141 E. I
Edith Storey, "Treasure

WACO 118 Riv
Elsie Ferguson, "The Sc

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RICHMOND THE

CARDEL MYERS in "The M
CHARLIE CHAPLIN in "A

NEWARK, N

FOREST HILL I
"Tarzan of the Apes," with
A Sidney Drew Con

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ROCKAWAY B

NEW THEATRE HAMMET
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OLGA PETROVA in "AT
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MAE MARSH, "The Face

Stuyvesant Heights

COLONIAL BROAD
ROCKA
BILIE BURKE in "Eve's

DECATUR Broadwa
Cont. 1.3
"The Kaiser—The Beast

HALSEY THEATRE Hal
Cont.
Henry B. Walthall in "Hunn
USUAL VAUDEVILL

IMPERIAL THEA. Hal
Cont. 1.3
Margery Wilson in "Flames

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a single seated machine.

In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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STRAND

Broadway at Main Street



Sure, the boy's sweet on her.
So is a bad, bad man! True love
certainly runs up against it hard
in "A Romance of Happy Valley"
—but the Kids win out and the
Bad Man gets his!!

D.W. GRIFFITH'S "A Romance of Happy Valley"

A PAGE FROM THE BOOK OF LIFE

An ARTCRAFT Picture

Also

Burton Holmes Travel-Picture

"Fire Walkers of Bequa"

Paramount-Arbuckle Comedy

"The Sheriff"

Latest News Weeklies

STRAND THEATRE

D.W. Griffith's "A ROMANCE OF HAPPY VALLEY"

A page from the book of life

An ARTCRAFT Picture



The old, old story

He is a pretty smooth
guy, the villain in this
picture. Lots of experi-
ence with the fair sex.
And she's an innocent
country maid—but she
has a head on her shoul-
ders. It's one play you
must not miss, "A Ro-
mance of Happy Valley."

Also

Burton Holmes Travel-Picture

"Fire Walkers of Bequa"

Paramount-Arbuckle Comedy

"The Sheriff"

Latest News Weeklies

**FRUITS OF CONQUEST
HELD UP TO TROOPS**

REPORTS NEW PEACE OFFER

Emperor Charles Said to be Making
an Appeal to Italy.

**ARMY DESERTER TELLS
OF WORKING AS SPY**

NEWSPAPER FEATURE STORIES

For Use of Exhibitors in the Exploitation of David W. Griffith's Great Photoplay of American Life, "A Romance of Happy Valley"

AN ARTCRAFT PICTURE

D. W. Griffith's "A Romance of Happy Valley" Filled With Surprises

DAVID WARK GRIFFITH found the filming of "A Romance of Happy Valley" a quick and happy task. Slightly less than three weeks were spent in its production, less than half the time generally required for the preparation of a six-reel feature. And the story evolved so easily, it seemed to require almost too little effort.

It is a story that had been rumbling around in the treasure vault of Mr. Griffith's brain for many months, demanding presentation. The germ of the plot came to him before he produced "Hearts of the World" and he was arranging its details before the British Government besought him to undertake the filming of the great war drama.

His knowledge of the characters which he has used in "A Romance of Happy Valley" is full and accurate. They are the people who inhabit the valleys in the hill regions along the Ohio River, where drowsy keepers collect fares at the toll gates in the highways; and roasting ears and watermelons favor the dining table in the hot midsummer days.

Among these people Mr. Griffith used to ramble as a boy, knowing their cares and sharing their pleasures. Their narrow, but wholesome outlook on life, the closeness of the family circles, their relations with the church and their neighborly

activities are all familiar to him, and he has presented them with vivid fidelity in the scenes.

The Timberlakes and the Logans still live there as he knew them of yore under different names, of course, and varied conditions. But with his remarkable insight into the essence of life, he has grasped the spirit of their lives and transferred it to the screen, just as he grasped the spirit of France and filmed it in "Hearts of the World."

In all the length of "A Romance of Happy Valley" which will be shown at the theatre next, not one exaggeration is revealed. Every incident is such as has occurred in Happy Valleys all over the country. It is about their little worries and greater troubles, their frank, homely goodness, their ideals and their strivings and their love.

Near the close, Mr. Griffith has presented a climax of irresistible surprise and breathless effect, a daring complication that only such artistry as he brings to the film would permit. There are many smiles and many laughs in "Happy Valley," a few tears and much good wholesome sentiment, material for a regular Griffith picture; and "A Romance of Happy Valley" promises to be a picture that will be loved as one does a beautiful story about one's friends.

David W. Griffith Discusses Art and "A Romance of Happy Valley"

TO make simple folk do simple things dramatically, is the most difficult test of cinema art according to David Wark Griffith, the eminent photoplay producer. In commenting on his second Artcraft production, "A Romance of Happy Valley," which will be shown at the Theatre next, Mr. Griffith said:

"It is refreshing to return to good, honest, plain American neighbors again. But, somehow, plain people never seem to be dramatic in each other's eyes. It is hard to convince a farmer, or a person in a cross roads settlement, for instance, that his neighbor's life is a very dramatic thing, in fact, the very best of drama. It appears to be the pleasure of most of us to associate drama with persons about whom we know very little. Yet it is true that most wealthy persons lead the most prosaic and uninteresting of lives, whereas the doings of our good friends in denim and calico aswarm with the most amazing romances, and tragedies, and dramas of every kind.

"I once thought I had to husband my plots so I would have enough to make pictures for a few years more. But now I consider plots with scorn. Drop in at any farmhouse, and let the good wife

begin telling you about her neighbors, and there is material for a dozen productions.

"Everyone knows about a 'Happy Valley,' very like the one in which the characters of 'A Romance of Happy Valley' live. Without much difficulty they can identify the Logans and the Timberlakes as just good people, shaken out of the peaceful progress of their lives for a little while. The drama of "A Romance of Happy Valley" can be heard in variation at every fire-side in the country. The people telling it will call it 'strange doings' or 'The Troubles of the So-and-So's,' and yet they are the most delightful dramas, frankly lived, the players a little bewildered, very earnest and magnificently human.

"Personally, I am very fond of 'A Romance of Happy Valley.' It was like a holiday to me to produce it. I only hope the public will enjoy the finished work as much as I did the production. I have tried to make the characters human, just such persons as you and I. I hope what they do may hold the public's interest, for it certainly held mine."

"A Romance of Happy Valley" is the first production Mr. Griffith has made in five years in which he has confined himself to a social drama dealing with homespun folks.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"A ROMANCE OF HAPPY VALLEY"

An ARTCRAFT Picture

OBTAINABLE

AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheet
Rotogravure one-sheet
Twenty four-sheet stand

Photos

8 8x10-black-and-white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

DEPARTMENT OF ADVERTISING AND PUBLICITY

FAMOUS PLAYERS—LASKY CORPORATION

487 FIFTH AVENUE, NEW YORK

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of
David Wark Griffith's Great Photoplay "A Romance of Happy Valley"

AN ARTCRAFT PICTURE

LILLIAN GISH HAS FINE COMEDY ROLE IN GRIFFITH FILM

Dainty Actress Seen as Country
Girl in Splendid Picture of
American Life

COMEDY again appears as a happy attendant to the playing of Miss Lillian Gish in her newest role, that of a country girl in "A Romance of Happy Valley" David W. Griffith's second Artcraft production, which will be shown at the Theatre next

Miss Gish's efforts in comedy in "The Great Love" were rewarded by general applause from the critics. Under Mr. Griffith's direction she has created a new and delightful character, and her part as Jennie Timberlake in the new production is even more sparkling.

She appears as the only child of an idle, likeable farmer in the Ohio Valley country, a man who neglects his little fields but attends most industriously to his sleep. He wishes his daughter to dress as her mother did. To be confined to rural styles of a generation past, and at the same time array oneself to attract the interest of young John Logan Jr. is a supreme task for her girlish ingenuity.

Her trials are not entirely confined to fascinating the eyes of John Logan Jr., for her father is addicted to headaches, and oft-times needs her attention in the night. So she arranges a signal system of quaint and effective simplicity. Miss Gish makes the character one of delightful whimsicalities, a unique and fascinating personality. The comedy is fuller than any Miss Gish has attempted in the past, and it becomes her with the same artistic charm as the sterner roles.

ROBERT HARRON IS A COUNTRY BOY IN GRIFFITH'S PICTURE

Noted Player Leading Man In
New Photoplay "A Romance
of Happy Valley"

ROBERT HARRON has shed a uniform and donned denim for the role of the cross-roads swain in David W. Griffith's second Artcraft production, "A Romance of Happy Valley" which will be shown at the Theater next

A fastidious lodger at his father's boarding house tells him fascinating stories of how men make as much as \$25 a week in New York City. Weeds that stubbornly cling to their birthplace and a peevish plow convince him that New York is the place where he belongs. His quick-tempered daddy vetoes the idea, but as John Logan Jr., Mr. Harron runs away in the night. He becomes a struggling inventor in New York, baffled by a toy frog that will not jump. And he stays away much longer than he told Jennie Timberlake he would before he returned to Happy Valley, and he had asked her to wait for him.

But in the end he made more than \$25 a week, so much that he could return home at an opportune and critical time. For that homecoming, Mr. Griffith has created a scene startling in tenacity and unique in denouement and which represents Griffith craftsmanship in its highest, a scene of superlative charm and power.

The artistry which Robert Harron has achieved under Mr. Griffith's direction is presented with the utmost polish in his playing of this role. With Mr. Harron and Miss Gish in the cast appear George Fawcett, Miss Kate Bruce, Bertram Grassby, Frances Parks, Adolphe Lestina, George Nicholls and Porter Strong.

HE WAS A STRANGER, THEY TOOK HIM IN; ALAS! 'TIS EVER THUS

One of Many Incidents in D. W.
Griffith's "A Romance of
Happy Valley"

IS the stranger ever safe? Everyone is a stranger outside his own little circle of acquaintances, yet a stranger generally seems to be considered legitimate prey for tricks and wiles and questionable practices, one to be treated with suspicion and coldness.

Always society apparently has considered the stranger in the same light. The Pharisees are infamous for their treatment of the unknown traveller in Biblical days; and the historic and gentle precept: "He was a stranger and I took him in," has been largely followed by the popular and slangy interpretation of the phrase "took him in."

It was in the plight of a stranger that David W. Griffith found one of the most impressive and vivid climaxes in his second Artcraft production. "A Romance of Happy Valley," which will be shown at the theatre next

The wrongs visited upon the stranger even by those kind, honest and considerate towards those they know, have afforded abundant material for the dramatist, but in the hands of Mr. Griffith the situation has assumed a new effectiveness. It is doubtful if in all drama and literature there is a meeting with more suspense, more thrills and greater surprise than those attending the coming of the stranger to Happy Valley. Persons who are inconsiderate of strangers will never forget it, and after all, that about means everyone, doesn't it?

LIVESTON TOAST AND BUTTERMILK

Kate Bruce, Griffith Player Has Great Record

KATE BRUCE, who plays the role of the mother in D. W. Griffith's second Artcraft production, "A Romance of Happy Valley," which will be shown at the Theater next, has not eaten a meal of meat or vegetables for eight years. She has entirely forgotten the flavor of fat steaks and browned chicken; the crisp tenderness of the goodly vegetables.

Miss Bruce's success as a screen actress is contemporaneous with her successful solution of a most difficult health problem. She lives on buttermilk, toast and ice cream. Her endurance is equal to all the demands of the camera, and her energy is sufficient to permit her to do much patriotic work, and a great amount of ministering to the sick. For there is magic in her nursing efforts.

With the assistance of Mr. Griffith's directing, Miss Bruce has developed a distinct type of mother for the screen. In "A Romance of Happy Valley," she has opportunity to show her ability to full advantage. The support is excellent.

NEW FAWCETT ROLE

ENGAGED twelve months ago to play a certain role, George Fawcett, the veteran screen player, finally has an ideal part in David W. Griffith's splendid picture production, "A Romance of Happy Valley," which is being displayed at the Theatre this week. He is the landlord of a country hotel and in the portrayal, Mr. Fawcett does some of the most difficult acting of his career. The situation at the close of the picture is one of the strongest ever seen in any photoplay and must be seen to be appreciated.

NEW GRIFFITH FILM REVEALS BIG CRISIS

"A Romance of Happy Valley" Strong Photoplay

D W. GRIFFITH has switched from royalty to the "old folks at home," from uniform and bursting rockets to drab denim and the old oil lamp, in his second Artcraft picture, "A Romance of Happy Valley" which will be shown at the theatre next

The man who was sought by the British and French Governments to produce the dramatic epic of the war, "Hearts of the World," has turned to the land where the toll gates hang in the highways and the keepers drowse in the sun, for the story and the scenes of his new production. "Hearts of the World" and "The Great Love" portrayed life in a crisis. "A Romance of Happy Valley," reveals a crisis in life.

With his repeated triumphs in great productions, many have associated Mr. Griffith almost exclusively with tremendous spectacles, with thunderous dramas, and the sweep and rage of battle. In "A Romance of Happy Valley," his genius is devoted to the chronicling of simple American life. With such themes, he won his earliest fame by presenting them with unrivalled charm and superb accuracy.

SUPERB PHOTOPLAY

DAVID W. GRIFFITH'S superb photoplay of homely life in Kentucky "A Romance of Happy Valley," which is on view at the theatre this week, is a superb photoplay with situations of peculiar heart appeal and tremendous dramatic power. Mr. Griffith never has displayed his genius as producer to greater advantage than in this excellent photoplay. Lillian Gish, George Fawcett, Robert Harron and Kate Bruce are the principals of the cast.

TOOK CHARACTERS FROM SIMPLE LIFE

Well Utilized by D. W. Griffith in "A Romance of Happy Valley"

THE characters in "A Romance of Happy Valley" are such persons as D. W. Griffith knew in his boyhood days when he rambled through the valleyed uplands along the Ohio River in Kentucky and Indiana and Ohio. Simple folk they are who lived and loved and had their weariness and woes all in one small area.

From the lives of the keeper of the country boarding house, his family and his neighbors, he took less than ten years for his story. With their little schemes and their great sacrifices, with trivial events that drove them to far-reaching actions, with the urge of their lives and its penalties and rewards, he drew the details of the drama. It is so simple it seems a tale about one's neighbors; so forceful it seems all life in one white flame.

It pounds home no propaganda, it thumps no pulpit; it is without sermon or moral, only such as life teaches in its quiet way. The Griffith mastery conceived it, the Griffith artistry produced it, which promises well for "A Romance of Happy Valley." It will be shown at the theatre on next.

PLAY WITH A MORAL

DAVID W. GRIFFITH'S superb picture "A Romance of Happy Valley" which is the attraction at the theatre this week, is a photoplay with a distinct moral. It is a story of simple folk, but its treatment is so powerful as to make it a screen classic whose power for good is far reaching and effective. The various roles are charmingly portrayed, the principals being Lillian Gish, Robert Harron, George Fawcett and Kate Bruce.

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "A Romance of Happy Valley"

Artcraft Theatre

SHERMAN SQUARE

LENOXTOWN MO

TEL LENOX 209



Dear Madam:-

We are pleased to inform you that David W. Griffith's great photoplay, his second Artcraft picture, "A Romance of Happy Valley" will be displayed at our theatre on next.

Mr. Griffith is famous as a producer of great spectacles and his production of "The Birth of a Nation", "Intolerance", "Hearts of the World", "The Great Love" and other photoplays, have made his name celebrated in cinema history.

He has revealed a powerful story of humble rural life in "A Romance of Happy Valley," one that will prove delightful to every spectator. It is filled with stirring action, suspense, thrills and surprises, the final scenes being of exceptional dramatic power. It is in every respect a photoplay that no lover of the best the cinema art affords, can afford to overlook.

The various roles are in excellent hands. Chief among the players are ever delightful Lillian Gish, Robert Harron, a prominent leading man, George Fawcett, a veteran player, Kate Bruce and Lydia Yeamans Titus. We recommend this play to you most heartily and will be glad to welcome you at any time during its display at our playhouse.

Yours sincerely,

.....
Manager

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "A Romance of Happy Valley"

ADVANCE

POST
CARD

No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

It affords us pleasure to announce that David Wark Griffith's superb photoplay of homely rural life, "A Romance of Happy Valley," will be shown at our theatre next This is a remarkable production which we heartily recommend to our patrons.

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Beginning next, "A Romance of Happy Valley", a delightful photoplay of rural Kentucky life, produced by David W. Griffith, one of the foremost cinema producers of the country, will be our attraction de luxe for the season. This picture should prove one of the finest ever shown at our playhouse. Don't miss it.

Yours sincerely,

Manager _____

ADVANCE

POST
CARD

No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

We beg to announce that David W. Griffith's splendid photoproduction "A Romance of Happy Valley", will be shown at our theatre today. This is said to be one of the finest rural dramas ever produced and it doubtless will be one of the greatest attractions ever displayed at our playhouse.

Yours sincerely,

Manager _____

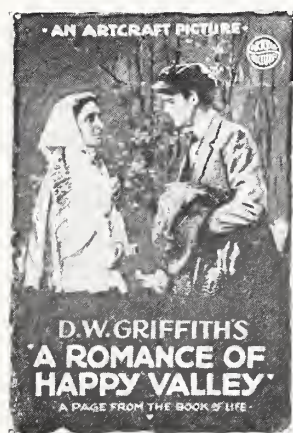
ADVERTISING POSTERS AND SLIDE FOR "A ROMANCE OF HAPPY VALLEY"



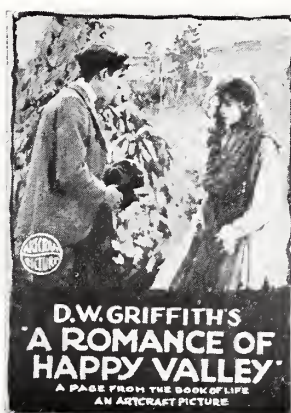
Twenty-four Sheet



Three Sheet



One Sheet



One Sheet



Six Sheet



Three Sheet



PAULINE FREDERICK....."RESURRECTION"
ENID BENNET... "THE BIGGEST SHOW ON EARTH"
SESSUE HAYAKAWA..... "THE WHITE MAN'S LAW"
JACK PICKFORD..... "MILE-A-MINUTE KENDALL"
DOROTHY DALTON... "THE MATING OF MARCELLA"
MARGUERITE CLARK "PRUNELLA"
CHARLES RAY "HIS OWN HOME TOWN"
WALLACE REID..... "BELIEVE ME, XANTIPPE"
BLACKTON'S "MISSING"
LINA CAVALIERI..... "LOVE'S CONQUEST"
VIVIAN MARTIN..... "VIVETTE"
PAULINE FREDERICK... "HER FINAL RECKONING"
SESSUE HAYAKAWA..... "THE BRAVEST WAY"
WALLACE REID..... "THE FIREFLY OF FRANCE"
ENID BENNETT "A DESERT WOING"



MARY PICKFORD "M'LISS"
WM. S. HART..... "SELFISH YATES"
DOUGLAS FAIRBANKS..... "MR. FIX-IT"
CECIL B. DE MILLE'S..... "OLD WIVES FOR NEW"
ELSIE FERGUSON "A DOLL'S HOUSE"
DOUGLAS FAIRBANKS..... "SAY, YOUNG FELLOW"
GEORGE M. COHAN... "HIT THE TRAIL, HOLLIDAY"

PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 26

Don't Change Your Husband

Scheduled Release Date: **26 Jan 1919**

Mr. Ulrich

CECIL B. DE MILLE'S
PRODUCTION

"DON'T CHANGE
YOUR HUSBAND"

An ARTCRAFT Picture

How . To . Advertise . It



PRODUCTION CUTS AND MATS

Cecil B. DeMille's "Don't Change Your Husband"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.

Centre Row—Three Two-Column Cuts and Mats.

Bottom Row—Five One-Column Cuts and Mats.

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Always Obtainable at Your Exchange



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, EDITOR

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



IMPORTANT FACTS REGARDING CECIL B. DE MILLE'S NEW ARTCRAFT PICTURE, "DON'T CHANGE YOUR HUSBAND"

WHEN an exhibitor is able to announce the presentation at his theatre of a new special Artcraft production by Cecil B. DeMille, he presents the best the cinema art can offer. Mr. DeMille's pictures are screen classics, each of which has a definite purpose and which for completeness of production, are unexcelled. Their box office value to exhibitors is universally recognized.

Cecil B. DeMille, Producer

CECIL B. DEMILLE is one of the most talented and successful motion picture directors identified with film production. In point of artistry and general excellence, the DeMille pictures stand in a class distinctly their own. Mr. DeMille's career began as an actor when a boy and later he turned his attention to the writing of plays at which he scored considerable renown. He is author of "The Royal Mounted" and "The Return of David Grimm" in which latter play David Warfield appeared with great success. Since Mr. DeMille entered the motion picture field as director and producer, his art has developed along the broadest lines, and his progress has been continuous with the marked advance of the cinema art in the past few years. It must be conceded that he did much to make the motion picture one of the most potent factors of the amusement world of this era.

Jeanie Macpherson, Author

OF all the writers for the screen, Jeanie Macpherson, author of "Don't Change Your Husband," is perhaps the best known in the country. She wrote among many other photoplays,

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Current Releases	

"Joan the Woman," "The Woman God Forgot," original stories produced by Mr. DeMille; "Old Wives for New," an adaptation, and "Till I Come Back to You," also an original story produced with enormous success by Mr. DeMille. Miss Macpherson is as adept at writing scenarios as she is in the conception of plots, her work evincing a virility, delicacy and intuition seldom found in photoplay writing.

A Superb Story

JAMES DENBY PORTER, the "glue king," despite his wealth and social position, is becoming lukewarm in his attentions to his romantic wife, Leila Porter, and what annoys her most, he has become negligent as far as his personal appearance is concerned. But worst of all, he eats green onions! While Porter puts his feet upon the cushions and scatters his cigar ashes about on the rugs, the disgusted Leila is receiving the attentions of Schuyler Van Sutphen, a globe trotter and diletante of shallow morals. He is

different from her husband and knowing women well, he works upon her sympathies and imagination until he has her on the point of breaking away from her husband. At a dinner given on the seventh anniversary of his marriage, Porter comes late and he has forgotten to fetch with him any wedding present. But when a Bishop, who has been more thoughtful, is about to offer her a necklace of amber and jade beads, Porter appropriates it and presents it to his wife as his own gift. When Leila learns of this deception she is resentful and when her husband seeks to kiss her and she detects the odor of onions on his breath, she repulses him with loathing. She obtains a divorce and weds Van Sutphen, who soon begins to neglect her for the society of chorus girls. Porter feels his loss keenly and when he realizes the cause, his nature undergoes a complete change. Van Sutphen obtains his wife's diamond ring and gives it to a woman who is about to sell it in a gambling house when Porter offers to buy it. He meets Leila who now is shabby and her love for him returns. Van Sutphen becomes jealous and attempts to shoot Porter, but misses him. When Van Sutphen returns to his chorus girl, Leila divorces him and she and Porter are reunited. Her ideas as well as his own have changed and both are happy.

An Exceptional Cast

MR. DEMILLE has provided practically the same cast that appeared in "Old Wives for New," for his latest production. Elliott Dexter has the leading role, with Gloria Swanson playing opposite to him, while the other parts are in the capable hands of Theodore Roberts, Sylvia Ashton, Lew Cody, Julia Faye and James Neill.

CECIL B. DeMILLE, MASTER PRODUCER

An Appreciation by
Adam Hull Shirk

THERE are a few men to whom the motion picture industry owes much more than it is ever likely to repay. There are of those few, a still smaller number who have given to the art of the screen something that is individual, something that cannot be measured in dollars and cents, something that has lifted it from a mere mechanical means of entertainment akin to a shadow-graph show to the realms of pure artistry, placed it upon an indestructible basis where it stands shoulder to shoulder with the art of the stage the art of letters, painting, sculpture.

To such men, not alone the art of the screen is indebted incalculably, but the public as well. Whatever the future of the films, and who can doubt the certain greatness thereof?—these few men will be recognized and remembered by posterity as the ones most directly responsible for what-ever it has become that is worth while.

Among these men, who can easily be counted on the fingers of one hand, Cecil B. DeMille stands, a prominent and unforgettable figure to all who know him, either personally or through his work.

Of his personality much has been written and there will doubtless be much more. To those associated with him, he is recognized as an authority upon the art of the pictures, but more than that, as a man whose fairness, individual charm of manner and sincerity are an irresistible attraction. His associates are his friends who will go to any lengths to carry out his wishes to the letter, for they have found that he is appreciative of earnest effort and achievement, not slow to give praise where praise is deserved. His only reproaches are directed toward incompetency or stupidity, which he cannot abide and his only detractors are those who, because of such faults have been subject to his reprimands. Democratic to a degree, yet a born leader of men, Cecil B. DeMille commands the respect and honor of every conscientious man and woman who has ever worked with him.

The work of Cecil B. DeMille is characterized always by originality and power. His own forceful personality is imparted to all he does and yet the most daring efforts are qualified by a sense of proportion which renders them as nearly perfect as anything in our modern or present attainments in the field of motion pictures.

His dramatic understanding, developed through years of association with the speaking stage and a connection with the screen almost from its inception; his knowledge of technique, his ability to gauge a personality and inspire an actor with something of his own enthusiastic appreciation of

the best in histrionics; his eye attuned to the beautiful in art and nature, his acquaintance with literature and other forms of art, have all been brought to bear upon his pictures. The result speaks for itself.

Among his most successful productions for the screen have been "Joan the Woman," "The Woman God Forgot," "The Whispering Chorus," "Old Wives for New," "We Can't Have Everything," "Till I Come Back to You" and "Don't Change Your Husband." All are Artcraft pictures, designated as specials. All have been virtually all-star pictures, produced with the highest regard for the psychological effect and the combined forces of drama and the pictorial art.

Life translated to the screen, the shades of subtle

relations between members of the human family, realism, softened by exquisite touches, depth of feeling, accuracy, tensility, humanness—these are the characteristic qualities of Cecil DeMille's pictures. They take their place in the salon of the screen, honored because of their quality, testimonials to sincere workmanship and artistic instinct applied to the most modern and most effective medium of expression.

It is significant that all of Mr. DeMille's productions are successful, artistically and financially. They have won distinction on their intrinsic merits and they have advanced Mr. DeMille immeasurably in the estimation of the film public.



CECIL B. DeMILLE

Cast and Story of “Don’t Change Your Husband”

For Use of Exhibitors in Their House Organs or For General Publicity
in the Exploitation of Cecil B. De Mille's New Photoplay
An Artcraft Picture

Cecil B. DeMille's New Photoplay, "Don't Change Your Husband" a Deep Psychological Study

All Who Saw Mr. De Mille's Superb Picture, "Old Wives For New" Will Find This Production One of Novelty, Charm and Complete Artistry

MARRIED seven years, James Denby Porter, the "glue king," is a highly successful business man. His wife, Leila, who is of a romantic temperament, chafes under the unintentional neglect of her husband. He loves her, but she has observed that he no longer lavishes endearment upon her, and what is worse—he eats green onions with avidity.

On the seventh anniversary of their wedding, Leila invites her friend Mrs. Huckney, and an Episcopal Bishop, while Porter invites Schuyler Van Sutphen, a globe trotter, dilettante and romanticist who has just returned from the Orient. Porter arrives late at the dinner, he having forgotten it entirely. When the Bishop takes from his pocket a box containing a necklace of amber and jade beads he remembers. He takes the box from the Bishop and gives it to Leila who is overjoyed. A card drops to the floor which Sutphen picks up and later gives to Leila thus exposing her husband's deception. Leila is broken-hearted and when Mrs. Huckney invites her to spend some days at her seashore home, she consents.

Inasmuch as Sutphen is attracted towards Leila, a triangular situation between the three—Porter, Leila and Sutphen is established. Sutphen is a constant visitor to the Huckney home and Leila cannot help contrasting him with her husband to the disadvantage of the latter. He pays her marked attentions.

Meanwhile, Potter wires Mrs. Huckney that he is coming to her home and adds that he wishes to surprise Leila. On the dinner he eats onions, and when Leila falls

"DON'T CHANGE YOUR HUSBAND"

The Cast

James Denby Porter, "the
Glue King", Elliott Dexter
Leila Porter, his Wife,
Gloria Swanson
Schuyler Van Sutphen, a
Globe Trotter. . Lew Cody
Mrs. Huckney,

The Bishop,

Theodore Roberts
Toodles Thomas, Julia Faye
Butler James Neill

into his embrace, the odor of onions and cigars, rouses her resentment and she quits him in disgust.

At a masquerade ball at the beach, Sutphen learns that Leila is to appear as Juliet and he resolves to be her Romeo. Unaware of this, Leila has persuaded her husband also to appear as Romeo, against his protests, and Porter makes a sorry appearance as Shakespeare's immortal hero, while, on the other hand, Sutphen's assumption of the role is excellent. He flirts with Leila and finally professes his love, she responding in like measure. She asks time to consider and seeking her husband, finds him asleep. She awakes him and begins to tell him the truth, that she wants her freedom, or at least, his advice. As she talks, he falls asleep again. Leila leaves him in anger and undisguised disgust.

The next day she demands her freedom and Porter gives it to her ungrudgingly because he believes this will make her happy. She leaves him without a word, he watching her sadly. Time passes and Leila not only gets a divorce,

but she marries Sutphen. Suddenly, things go badly with Sutphen. He becomes hard up and his love for Leila begins to wane. He reads of Porter's success, for Porter has reformed, hired a valet and is immaculate in everything. But he is lonely, for he still loves the wife he had allowed to slip through his fingers. He sits and waits and communes and plays the piano for hours at a time.

Sutphen obtains from Leila the diamond ring Porter had given her, for an "investment." She is shabby and goes to her dress-maker's to obtain another gown. But Sutphen vetoes this and Leila is worried when Nanette van Dyke appears with an order which is presumably to be charged to her husband. On leaving the establishment she encounters Porter who invites her to dine with him. His changed appearance astonishes her and she invites him to her own home instead. He accepts and on leaving, he almost embraces her. Both now realize their mistake.

Sutphen takes Nanette to a gambling house where Porter discovers them. Nanette is about to sell Leila's ring to the croupier when Porter offers to buy it. A scene follows—Nanette leaves to find Leila while Sutphen and Porter go to the former's home. Enraged, Sutphen fires a shot at Porter, but misses him. Leila flies to Porter in terror and he takes her in his arms with the whispered avowal that she must return to him. Sutphen, realizing that his game is up, leaves them and returns to his favorite chorus girl.

Leila divorces Sutphen and after a lapse of time, she and Porter are re-united.

Press Review of "Don't Change Your Husband"

To be Sent to the Newspapers Immediately After the First Display of
Cecil B. De Mille's New Production
An Arcraft Picture

Cecil B. DeMille's New Arcraft Picture, "Don't Change Your Husband" Unequalled for Beauty, Novelty and Artistry

IT IS probable that those who talk learnedly of "art" on the screen, are not always exactly sure of their meaning. But no one, even the least conscious of what constitutes art, could fail to recognize something far beyond the ordinary in motion pictures in "Don't Change Your Husband," which was presented at the Theatre, with much success yesterday. It is an Arcraft special picture produced by Cecil B. DeMille, which is in itself a guarantee of high quality. But even Mr. DeMille has outdone himself in this story which, for sheer beauty, novelty and artistry has been unequalled in the annals of the screen.

The story is a new version of the familiar triangle—a lovely

and romantic young wife, a husband immersed in business and neglectful of his wife and a debonaire, sleek and highly clever young architect. The wife leaves her husband under the spell of the newcomer's romantic promises and lives to repent and go back again to the man who was foolish enough to put business before everything else, but who, meantime, has reformed and become as immaculate as his ex-rival.

This is the bare outline—the delightful qualities are in the touches of beauty, oriental mysticism, charm of character and in every phase of the production.

The story was written by Jeanie Macpherson, and unquestionably it is her best work to date. Mr. DeMille has given of

his best in the direction and has chosen a small but wonderfully selected cast, including Gloria Swanson, beautiful and charming, for Leila, the wife; Elliott Dexter, the well known leading man, as the husband, James Porter and Lewis J. Cody, an excellent actor, as Van Sutphen, the other man.

Then there are such well known players as Theodore Roberts, Sylvia Ashton, James Neill and Julia Faye. The settings are superb, dignified, artistic. The costuming is wonderfully effective. Miss Swanson is a vision of beauty in her Oriental-like gowns. It is a picture to talk about, it conveys subtly a real lesson for husbands and wives, and it is the most entertaining film we have witnessed in many months.

Jeanie Macpherson Brilliant Author and Scenarist

CLOSELY associated with Cecil B. DeMille in his work for the motion picture screen, is Jeanie Macpherson, whose original scenarios and adaptations have afforded the director material worthy of his best efforts.

Miss Macpherson is a rarely talented woman, alive to every pulsation of the public, yet imbued with a sense of the mystical that imparts a decided flavor of originality to her writings for the screen.

While yet youthful, she has succeeded in giving to her picture plays a sophistication that is remarkable—and which is the re-

sult of not only an instinct which is infallible but of deep and conscientious study, directed in those channels most productive of inspiration.

Naturally a great reader, with a passion for research and a habit of delving into the unusual, she finds it easy to reconcile her characters to the original trend of her thought. While realistic, her conceptions are tinged by a spiritual quality that at times seems almost transcendental, yet never fails to register in the completed product.

Orientalism, the Arabesque, are among her hobbies; a love of color, of the quaint, whimsical, at times bizarre, she reflects these things in her work and discovers

underlying qualities in character development that strike the spectator with a note of genuine surprise and yet with the ring of verisimilitude.

Her pictures, directed by Cecil B. DeMille include among others "Joan the Woman" and "The Woman God Forgot," original stories; an adaptation of "Old Wives for New," "Till I Come Back to You" and "Don't Change Your Husband," also originals.

A keen sense of proportion, an almost masculine strength tempered with feminine delicacy and intuition, give her scenarios a virility that is seldom found in photoplay writing. She has no rivals, for her field is her own and each new product shows greater originality and individualism.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"DON'T CHANGE YOUR HUSBAND"

An ARTCRAFT Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two three-sheets
One six-sheets
One twenty-four sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

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DEPARTMENT OF ADVERTISING AND PUBLICITY
FAMOUS PLAYERS—LASKY CORPORATION

485 FIFTH AVENUE, NEW YORK

NEW STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

By GORDON H. PLACE

ABOUT

Cecil B. DeMille's Special Production "Don't Change Your Husband"

An Artcraft Picture

THIS SHOE FITS THE MEN'S FEET

WHEN "Old Wives for New" swept the country with a hurricane of success, many women took exception to the story, declaring that the careless wife was exaggerated in her carelessness. In fact, the women's feelings were hurt in some cases. We will not even suggest, however, that the picture provided a shoe that was a good fit for some.

But now it's the men's turn to squeal. They will see in the weaknesses and thoughtlessness of the glue king, a reflection of some of their own foibles and shortcomings, and their wives will have an inning, such as the men had in the other "matrimonial" picture.

It's a poor rule that doesn't work both ways, and now the producer is taking a good natured slap at the lords of creation, to take out of them a little of the conceit inspired by the other picture that in a measure lampooned the weaker sex.

Who's in the Cast

LOOK at this cast. Every name familiar to you as a motion picture favorite. Every one carefully selected for an exacting role. Look them over:

Elliott Dexter
Gloria Swanson
Lew Cody
Sylvia Ashton
Theodore Roberts
Julia Faye
James Neill

Cecil B. DeMille's Great Record

CECIL B. DeMILLE'S reputation as a master-producer has gained new luster from his exceptional work in "Don't Change Your Husband."

In case your memory needs refreshing, look at the list:

"Carmen"
"Temptation of Maria Rosa"
"Joan the Woman"
"The Woman God Forgot"
"The Devil Stone"
"The Whispering Chorus"
"We Can't Have Everything"
"Till I Come Back to You"

The Author

JEANIE MACPHERSON, who wrote the scenario for "Old Wives for New" is the author also of "Don't Change Your Husband."

She has transposed the conditions set out in the former picture, so that instead of reflecting the elements that make home unpleasant for the man, she shows how a man by his carelessness may make life mighty unpleasant for a woman. It is not a sequel to nor an answer to "Old Wives for New," but it is a mighty fine companion piece.

Exploitation Suggestions

EMPHASIZE that this picture is a DeMille special production for Artcraft, and that it is a companion picture to "Old Wives for New."

Tell your people that the same cast is used in "Don't Change Your Husband," as played "Old Wives for New."

Cecil B. DeMille has given the same elaborate care to the little details of production that characterizes all his work.

The divorce idea may be played up in your advertising, if handled with discretion. It is a new angle on the divorce problem.

Use the newspaper ad mats and cuts as the basis for your advertising. You will find them unusually good.

Bait For Your Advertising Hook

THE trifling things may change the whole current of married life. In this case he liked onions, and his wife was sensitive. Some might not blame her for preferring the polished traveler, but the advice, "Don't Change Your Husband," was followed, in the end.

Eve ate an apple, but the glue king preferred green onions. That was the rift within the lute, and she sought a more congenial partner, disregarding the admonition, "Don't Change Your Husband."

There was a green onion on their path, and it separated them. Strange, isn't it, what little things will change the course of two lives? A trifle did this in "Don't Change your Husband."

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE

Ch. St. to 42d St.

THEATRE EIGHTH AVE. AT 40TH ST.
er—"The Beast of Berlin"

SEA EIGHTH AVENUE AT 25TH STREET.
Secret, "with FJJA HALL."
nts "THE OTHER WOMAN."

OPERA HOUSE 8th Ave. & 23d St.
er—"The Beast of Berlin"
ATHE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
Continuous 1 to 11.
UM in "ROUGH & READY."
Eve., 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
BRADY in "THE TRAP."
THE WOMAN IN THE WEB."

EST SIDE

St. to 86th St.

BROADWAY AND
THEATRE 77TH STREET
awa "Honor of His House."
in "Riders of the Night."

THEATRE 8TH AVENUE AT 44TH STREET
RDEN, "The Splendid Sinner"

EST SIDE

St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

IAN 15 Cathedral Parkway.
3 to 11 P. M.
IVET, in "Lest We Forget"

116th St. & 5th Ave.
SUBMARINE EYE."
THE WOMAN IN THE WEB."

REET MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street.
uston Forbes-Robertson
asks and Faces."

EST 99th & Columbus Ave.
Cont. 11.30 to 11 P. M.
NNETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 182D STREET.
Phillips in "The Riky Road"

COMEDY 3754 3d Ave.
LIAFERRO, 'The Three of Us'
STORY COMEDY

Westchester Av. & 161st St.
DANCE TALMADGE
THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENCE"

THEATRE, 4048 Third Av.
iscalc in "Madame Who?"

RESCENT 168TH STREET
& BOSTON ROAD
APLIN in 'Chase Me, Charlie'
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
iscalc in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

In "Old Wives For New"
you saw the wife
who grew "careless."



Now
for the
untidy,
neglectful
husband!

(Watch Him get it!)

WHICH is the worst, a wife's uncombed hair or a husband's unshaved face?

WHICH would you rather see, a faded kimono or a coatless, bedraggled man?

CECIL B. DeMILLE "stripped the four walls from married life" in "Old Wives for New."

HE'S at it again, but this time the husband "gets his."

THE man who "trimmed the market" wouldn't trim his beard—and it cost him his wife.

DON'T you neglect this great domestic drama. Any day this week. The splendor of the gowns is fully up to the De Mille standard—that means a veritable Fifth Avenue shop.

Jesse L. Lasky presents

CECIL B. DeMILLE'S Production "Don't Change Your Husband"

An ARTCRAFT Picture
By Jeanie Macpherson

EXTRA SPECIAL

Mr. & Mrs. SIDNEY DREW
IN
"ONCE A MASON"

Paramount-Bray Pictograph

RIVOLI

Monument Square

UP AND DOWN
BROADWAY

In and Out
of the
F.L. Studio

BELOW 14TH

NEW STAND EAST BY
& MARK
Mrs. Vernon Castle, "Hillcrest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Secor
FRANK KEENAN in "LOAD
4th Epls. "THE WOMAN IN

ST. MARKS 133 Sec
CARLYLE BLACKWELL in
OUT." "THE EAGLES"

WINDSOR THEATRE 41
GAIL KANE in "THE TAY
Episode 16 "THE MYSTER

M. & S. Theat

AMERICAN MOVIES
Francis X. Bushman & B
in "With Neatness and

M. & S. 6-8 De
J. Warren Kerrigan in "T
Card." 8th Epls. "The B

NEW 14th ST. 14TH
SE
"TARZAN OF THE
The Wonder Play of

ODEON 58-62 Clir
DOROTHY DALTON in "I
Mack Seannett Comedy, "It P

PALACE 133 E
Pauline Frederick, Mrs. D
5th Epls. "The Woman

SUNSHINE 141 E.
Edith Storey, "Treasure

WACO 118 Riv
Elsie Ferguson, "The Se

STAPLETON

RICHMOND THE
CARMEL MYERS in "The B
CHARLIE CHAPLIN in "A

NEWARK, N

"Tarzan of the Apes" with
A Sidney Drew Com

HOBOKEN

STRAND Washing
STRAND PLAY
IN
"BROADWAY JO

YONKERS, N

HAMILTON WM. S
in "THE T
"A SON OF DEMOCR

ORPHEUM KITTY
in "THE PU
Tipw—MAE MARSH in "Field

ROCKAWAY B

NEW THEATRE HAMMET
ROCKAW
in "IT
OLGA PETROVA WITH

FAR ROCKA

COLUMB
MAE MARSH, "The Face i

Stuyvesant Heights

COLONIAL BROAD
ROCKA
BILIE BURKE in "Eve's

DECATUR Brndwn
Cont. 1.3
"The Kaiser—The Beast

HALSEY THEATRE Hals
Cont
Henry D. Walthall in "Ilumid
USUAL VAUDEVILLE

IMPERIAL THEA. Halsey &
Cont. 1.3
Margery Wilson in "Flames

Ridgewood Secti

the letter and notified Mrs. Maivin. The child was placed in care of Mrs. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

was finally struck by one of the propellers. One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

This man is a matrimonial "flivver"



Jesse L. Lasky presents

CECIL B. DeMILLE'S

Production

"Don't Change Your Husband"

An ARTCRAFT Picture
By Jeanie Macpherson

HE will pile up a million dollars in Wall Street if his wife asks him to.

Mighty men of untold wealth listen attentively when he cares to speak.

But his wife sniffs his onion-laden breath, and gasps for air.

She feels like a worm when he walks beside her.

Remember the shabby wife in "Old Wives for New"? Here's the untidy, neglectful husband. Watch Cecil B. DeMille pillory him.

All week; come early. The beautiful gowns shown are alone worth the visit.

STRAND

THEATRE

At the Office A Financial Goliath



At Home A Matrimonial Pigmy

HE could "smell" a "turn" of the market, but he couldn't down the smell of onions on his breath.

He could squeeze as close a deal on the Stock Exchange as old John D. himself, but he never wore creased trousers.

He, like the untidy wife in "Old Wives for New," was a matrimonial bankrupt.

Did you see "Old Wives for New"? Then you can have a good laugh on "hubby" when you see "Don't Change Your Husband."

All week; When will we see you? The Cecil B. DeMille splendor is in every reel. Gowns? More splendid than in "We Can't Have Everything."

Jesse L. Lasky presents

CECIL B. DeMILLE'S

Production

"Don't Change Your Husband"

An ARTCRAFT Picture

By Jeanie Macpherson

EXTRA SPECIAL

Mr. & Mrs. SIDNEY DREW

in "ONCE A MASON"

STRAND

Broadway at Main Street

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER.
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

ADVANCE PRESS STORIES

To be Sent to the Newspapers Prior to and During the Display of
Cecil B. De Mille's Special Production, "Don't Change Your Husband"
An Arcraft Picture

HUBBY EATS ONIONS; WIFE GROWS ANGRY; DIVORCE IS GRANTED

Interesting Scene in New DeMille
Picture "Don't Change
Your Husband"

ONIONS, recommended as a staple article of diet, odorous but delightful to the palate, may disrupt a home—this much is proved in Cecil B. DeMille's new special Arcraft picture, "Don't Change Your Husband," by Jeanie Macpherson, which will be shown at the..... Theatre next

In fact, the reason, or at least the most potent one, for Leila Porter (in the photoplay) changing husbands, was that her better half persisted in eating onions. This, mixed with the odor of tobacco, ruined the chance for a reconciliation and when he might have saved the home from being disrupted, Porter spoiled all by trying to kiss his wife after making a meal of tender and succulent green onions.

There were other things that aggravated the case—such as Porter's bad habit of putting his feet on the nice sofa pillows, spilling ashes all over himself and the floor; allowing his mustache to get straggly and unbuttoning his vest for greater comfort as his waistband expanded. But it was the onions that capped the climax.

The picture is one of exceptional charm and introduces many of the players who made Mr. DeMille's production of "Old Wives for New" so notable. Elliott Dexter is the leading man and he portrays the role of James Denby Porter, the "glue king" whose love for onions and general apathy in considering the feelings of his wife, portrayed by Gloria Swanson, provoked her to the point of obtaining a divorce and wedding another man. How this marriage resulted and how the divorced couple ultimately are reunited make a fascinating story of signal attractive power.

WOULD ALL WOMEN DO AS THIS WIFE IN HIGH SOCIETY DID?

Cecil B. DeMille's New Picture
"Don't Change Your Husband"
a Psychological Study

SUPPOSE a beautiful and refined woman, with romance as one of the compelling motives of her life; a husband who is immersed in business, unintentionally neglectful and inclined to carelessness.

Then imagine a handsome, debonnaire, romantic and convincing young man who appreciates the situation and is overwhelmed by his admiration for the wife.

Suppose the wife, swayed by the fine speeches and the result of odious comparisons, leaving her husband and marrying the interloper, who is at best, a trifler.

Then consider her position when the second spouse proves selfish, is inclined to stray—while, meantime, the first husband reforms, becomes as neat as a pin and saves her from a disgraceful situation as the result of another woman's entrance into No. 2's affections.

What would the wife do? Go back to No. 1? To find the answer to this question, the public is referred to Cecil B. DeMille's newest special Arcraft picture, "Don't Change Your Husband," by Jeanie Macpherson, which will be shown at the Theatre next

This is one of the best psychological photoplays which Mr. DeMille ever has produced. Although it is in no sense a sequel to Mr. DeMille's "Old Wives for New," the two may be regarded as companion pictures and "Don't Change Your Husband" forms a sort of answer from the woman's point of view to the problem contained in "Old Wives for New." Gloria Swanson, Elliott Dexter, Lewis J. Cody, Theodore Roberts, James Neill, Julia Faye, Sylvia Ashton and others comprise the cast.

GLORIA SWANSON IS CECIL B. DE MILLE'S LATEST DISCOVERY

Beautiful Actress Has Important
Role in "Don't Change Your
Husband"

DESPITE that Gloria Swanson has appeared in numerous motion pictures before joining the Famous Players-Lasky organization, the fact remains that she is a virtual discovery and in "Don't Change Your Husband," Cecil B. DeMille's new Arcraft picture which will be shown at the Theatre next, she exhibits a screen beauty, a charm, grace and talent that is almost a rarity in the ranks of Filmdom.

After several unsuccessful attempts to find just the type for the role of Leila Porter, Mr. DeMille tried Miss Swanson in the part. She fitted it like a glove. Her ability to wear striking Oriental gowns, her daintiness which has something of the exquisite about it, the strange expression in her eyes, that seems to reflect something of which the poets sing in their Northern sagas, a hint of her Scandinavian ancestry—made her a perfect type for the romantic young wife who finds that after all her prosaic husband is best.

Miss Swanson is the daughter of Capt. Joseph T. Swanson, now in France with the American army. He is part Swedish and part Italian. Her mother was of French and Polish extraction and this queer exotic mixture has imparted to Gloria a quality that is both indefinable and incomparable.

Mr. DeMille was assisted in his production of "Don't Change Your Husband," by Sam Wood and Ann Bauchens, who are both technicians of real ability and understanding. The cast is unusually fine, Elliott Dexter being the leading man.

WHY DO SOME WIVES LEAVE THEIR HOMES?

Novel Theory is Advanced in "Don't Change Your Husband"

WHY do wives apparently without reason to the outside world, suddenly leave their husbands and seek the divorce courts? There are many reasons doubtless of which the general public is unaware, but a novel one is introduced in "Don't Change Your Husband," the new Cecil B. DeMille Arcraft photoplay which will be displayed at the Theatre next It is a novel picture in every respect and wonderfully presented. Gloria Swanson, one of the loveliest women of the screen, has the leading feminine role and Elliott Dexter shares with Lewis Cody the honors of the male characterizations. Jeanie Macpherson is the author. It is an original story presenting the woman's viewpoint on a question rather pertinently put in "Old Wives for New," by David Graham Phillips, which Mr. DeMille recently produced. But this is not a sequel to that story. On the contrary, it is an entirely new and original photoplay with a wealth of novel quality and a beauty that is indescribable. It is one of the real high art pictures of the year. Its entertaining features are so pronounced that it stands quite alone, in this and in many other respects.

Will Please Women

CECIL B. DeMILLE'S new special Arcraft picture, "Don't Change Your Husband," which is on view at the Theatre this week, will please all women, and the photoplay is occasioning much comment. It is an admirable photoplay from the standpoints of conception, treatment, acting, photography and production.

BAD IDEA AT TIMES TO CHANGE HUSBAND

Practice Discouraged in Film "Don't Change Your Husband"

THAT it isn't a good idea to change husbands without genuine consideration, which cannot be a thing of a moment, is the advice of the picture "Don't Change Your Husband," produced by Cecil B. DeMille for Arcraft and which is scheduled to be shown at the Theatre on

Jeanie Macpherson is the author and she has woven a tale of really beautiful character, and into the warp and woof has introduced a thread of Oriental mysticism that is distinctly bizarre and at the same time effective.

Gloria Swanson is the leading feminine figure and her work is said to be exquisite, while she is certainly one of the most beautiful women on the screen today. Elliott Dexter and Lewis Cody play the leading male roles and do so with real artistry.

For a picture out of the ordinary in every respect, "Don't Change Your Husband" can be strongly recommended.

Charming Photoplay

THE new Cecil B. DeMille Arcraft picture, "Don't Change Your Husband" which is the bill at the Theatre this week, is a charming one in every respect. The costumes displayed by Gloria Swanson, who plays the leading woman role, are a delight, to the feminine contingent in the audience. The photoplay is well worth one's while to see.

ELLIOTT DEXTER A PLAYER OF ABILITY

Has Leading Role in DeMille's "Don't Change Your Husband"

IN several of C. B. DeMille's former Arcraft pictures, namely, "We Can't Have Everything" and "Old Wives for New," as well as in other work for Paramount and Arcraft, Elliott Dexter has proved his ability as an actor of the most exceptional character. He possesses an engaging personality, good looks, a fine presence and a technique that is faultless.

His role in "Don't Change Your Husband" which will be displayed at the Theatre next, demands a transition from a slovenly business man to a carefully attired and immaculate personage who first repels his wife and later wins her back again.

Elliott Dexter is one of the biggest screen favorites and among his best recent work was the characterization of Jim Winnegate in "The Squaw Man," which Mr. DeMille reproduced for Arcraft, and which is meeting with enormous success throughout the country.

For Husbands and Wives

THE new Cecil B. DeMille Arcraft picture, "Don't Change Your Husband," which is being displayed at the Theatre this week, is a photoplay of such deep psychological interest that it will repay all husbands and wives to see it. If you have seen Mr. DeMille's picture "Old Wives for New," you will find this companion picture amply worth your while. Elliott Dexter is the leading man and Gloria Swanson plays opposite to him. The cast is of the usual order of DeMille excellence.

Notes For Your Theatre Programme

Personalities and Facts Connected With Cecil B. De Mille's Great
Special Artcraft Production, "Don't Change Your Husband"

SYLVIA ASHTON, who played the fat wife in "Old Wives for New" is cast for the role of a wealthy dowager in Cecil B. DeMille's special new picture, "Don't Change Your Husband," which will be shown at the..... Theatre next This is a part to which she does full justice in every way. Miss Ashton is a talented woman with rare appreciation of the subtler phases of comedy and even emotional work.

* * *

The wonderful interior settings for "Don't Change Your Husband," which will be shown at the..... Theatre next, were designed by Wilfred Buckland, art director, whose hand is responsible for so much that is highly artistic in Artcraft and Paramount films. These settings, it is said, have never been surpassed in screen productions. This is a Cecil B. DeMille Artcraft production.

* * *

Can you imagine Elliott Dexter as anything but immaculate? Yet in the first part of C. B. DeMille's new Artcraft picture, "Don't Change Your Husband," a special production which will be displayed at the..... Theatre next, this popular leading man is seen as a business absorbed individual who is untidy in dress and habits. That's why his wife leaves him, only to come back later when she finds there are worse things about a man than a certain carelessness in habits. Meantime he has reformed in this particular and is all that any woman could wish for.

All of which shows it doesn't always pay to change husbands even if the provocation is great.

Wonderful interior settings will be a feature of the new C. B. DeMille picture, "Don't Change Your Husband," which comes to the..... Theatre on These were designed by Wilfred Buckland, while Howard Higgins, the technical director, arranged the furnishing of the settings. They are elaborate, yet artistic in the last degree. The final result of the wonderful interior scenes, the charming exteriors, excellent company and wonderful story, by Jeanie Macpherson promises a picture that will delight the photoplay-going public of this city.

* * *

What Cecil B. DeMille is doing for the artistic direction of motion pictures, Alvin Wyckoff is doing for the photographic end of the work. His camera work in "Don't Change Your Husband" which will be shown at the..... Theatre next, is of the highest order and his appreciation of composition and the artistic grouping of characters, to say nothing of light and shadow, color value, etc., are beyond criticism.

* * *

One of the rising young actresses of the screen is Julia Faye, who portrays the role of Nanette in "Don't Change Your Husband," C. B. DeMille's new Artcraft picture by Jeanie Macpherson, which will be displayed at the..... Theatre next Miss Faye is petite, graceful as a Dryad, clever and piquant. Her part, of the representative of a too-common type of

humanity, in this picture is one of the best that could be imagined. She is the grasping little chorus girl to a "T". Her work is finished and she looks as well as she acts. A real future is certain for Julia Faye.

No need to tell the world what Theodore Roberts' name means to the drama—and though this veteran actor has but a small part as the bishop in the new Cecil B. DeMille special production of "Don't Change Your Husband," he makes that bit as artistic as one could wish—a cameo-like conception, chiseled with a master touch. This superb photoplay will be presented at our theatre on next.

* * *

Gowns that are exceptionally beautiful are worn by Gloria Swanson, who plays the leading feminine role in "Don't Change Your Husband," C. B. DeMille's new Artcraft picture which comes to the..... Theatre on Among them is an evening gown of brocaded charmeuse with pearls and specially designed headpiece; a blue negligee with peacock color effects of brocaded silk with silver lace headdress; a wistaria colored budoir robe of Georgette with moire ribbons and French flowers and an evening gown of cloth of gold brocaded in blue with blue Georgette drapes and Martin fur trimmings. These constitute, with others, a veritable fashion show which will be appreciated by the ladies who attend the picture. And Miss Swanson knows how to wear these exquisite creations, which were designed by Alphonse Hoffman.

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Don't Change Your Husband"

Artcraft Theatre

SHERMAN SQUARE

LENOXTOWN MO

TEL LENOX 209



Dear Miss Street:—

Several months ago we ran in this theatre one of the most daring photo-plays ever shown on the screen. "Daring" not in the sense that it was cheap and sensational, but that it told the truth about a good many marriages.

The name of that picture was "Old Wives for New," founded on the famous novel by David Graham Phillips. It was an Artcraft picture, produced by that great director—and when we say great, you know that we are only giving credit where it is due—Cecil B. DeMille.

It was the talk of this town for some time after it was shown. People argued at home about it; the concensus of opinion was that it was true in the main.

One good argument of criticism was made against it; so far as we know the only one. It was that the picture was one-sided. It showed how a woman often breaks up an otherwise happy home. "But," the women folk contended, "isn't the man often to blame?"

Of course he is. And now Mr. DeMille, to show that he doesn't put the blame entirely on the female of the species, has produced an answer to "Old Wives for New," wherein Friend Husband gets his.

It is another Artcraft, of course, and it is called "Don't Change Your Husband." Jeanie Macpherson, who has written so many scenarios which you have enjoyed, wrote it. We think you will find the woman's angle, written by a woman, as interesting as the man's viewpoint, written by a man.

You'll thank us for calling this picture to your attention.

Yours sincerely,

Manager.

.....,

If Letter will not serve, use the Post Cards on opposite page

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Don't Change Your Husband"

ADVANCE
POST
CARD
No. 1

TO BE SENT
3 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

You remember that famous Artcraft picture, "Old Wives for New," directed by Cecil B. DeMille, and the tremendous stir it made?

People spoke about it highly for weeks after its showing at this theatre as a piece of art, while the men spoke enthusiastically of its viewpoint. Inasmuch as the viewpoint was essentially masculine, this is not surprising.

On next, we are going to show another DeMille picture, "Don't Change Your Husband," which shows the other side.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
3 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Remember "Old Wives for New," the Artcraft picture directed by Cecil B. DeMille, that we showed here some time ago? And the talk it aroused all over town?

Mr. DeMille has produced an answer to it: a picture as gripping, as true—a picture in which the woman's side of the marriage question is presented. "Don't Change Your Husband" is it.

If you've never thought seriously of marriage, this will make you. On next.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

This is a reminder of the fact that starting today we are showing, for days, Cecil B. DeMille's latest Artcraft creation, "Don't Change Your Husband."

The picture, written by Jeanie Macpherson, is an answer to David Graham Phillips', "Old Wives for New," also directed by Mr. DeMille. It presents the woman's side of the argument. In the Phillips story, you remember, the angle was a masculine one.

You'll be glad you came.

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patron

ADVERTISING POSTERS AND SLIDE FOR Cecil B. DeMille's "Don't Change Your Husband"

Always obtainable at your Exchange



Three Sheet



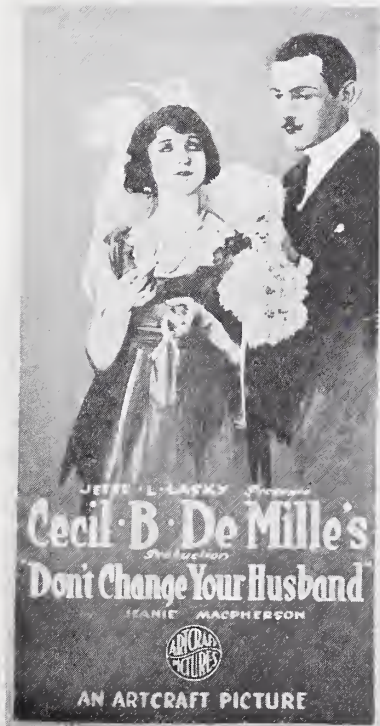
One Sheet



Six Sheet



Twenty Four Sheet

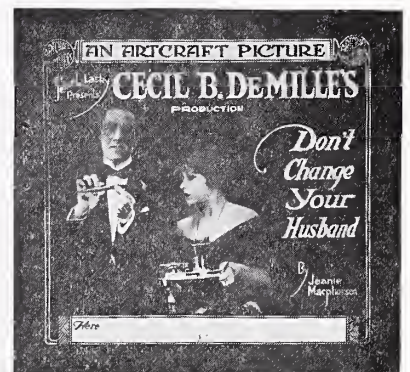


Three Sheet



One Sheet

SLIDE



The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD-BYE BILL!"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November

ARTCRAFT Pictures

ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"

Paramount-Artcraft Special

MAURICE TOURNEUR'S "SPORTING LIFE"

Paramount Pictures

BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation to Maintain (And They Can Do It!)

MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





BRYANT WASHBURN
in
"VENUS IN THE EAST"
A Paramount Picture

Don't fail to mention, in your publicity and advertising, that this is a famous Saturday Evening Post story. It'll pay to jog your peoples' memories.



F. P. L. Co.
1919



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE, Director General.
NEW YORK



STOCK PRODUCTION CUTS AND MATS

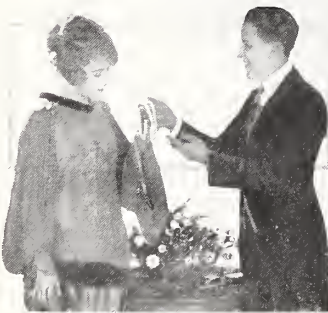
Bryant Washburn in "Venus in the East"



"Not so bad, eh?"
BRYANT WASHBURN in "Venus in the East"
A Paramount Picture



"What could I have done with that ticket?"
BRYANT WASHBURN in "Venus in the East"
A Paramount Picture



"Will you be a good girl and get me some more?"
BRYANT WASHBURN in "Venus in the East"
A Paramount Picture



BRYANT WASHBURN in "Venus in the East"
A Paramount Picture



"Let me see that!"
BRYANT WASHBURN in "Venus in the East"
A Paramount Picture



BRYANT WASHBURN in "Venus in the East"
A Paramount Picture



BRYANT WASHBURN in "Venus in the East"
A Paramount Picture



BRYANT WASHBURN in "Venus in the East"
A Paramount Picture



BRYANT WASHBURN in "Venus in the East"
A Paramount Picture



BRYANT WASHBURN in "Venus in the East"
A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.

Centre Row—Three Two-Column Cuts and Mats.

Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



Vital Facts Regarding Bryant Washburn and His New Photoplay "Venus in the East"

THERE are three vital reasons why "Venus in the East," starring Bryant Washburn, will prove a superior attraction at any motion picture theatre. These are the brilliant reputation of Bryant Washburn, the star, the excellence of the story and the superiority of the production. Exhibitors who presented "The Way of a Man With a Maid," Mr. Washburn's recent success, will find these reasons potentially irresistible.

Bryant Washburn, the Star

BRYANT WASHBURN is a new Paramount star, but his splendid reputation has preceded him and he has as large a following of film fans as he had admirers when he was on the legitimate stage. Mr. Washburn is young, good looking, athletic, studious and withal, he has histrionic talents of a high order. With every new role essayed by him he enhances his personal following. In "Venus in the East" he has a strong role, that of Buddy McNair, a newly rich young Westerner, whimsical and imaginative, whose lucky star is Venus. He goes East and ultimately finds his Venus in the person of a charming girl who brings him happiness in all that the term implies. There is little doubt that this photoplay will add new laurels to the fame of this highly gifted star of the screen.

Wallace Irwin, the Author

ONE of the best known of contemporary novelists and writers, is Wallace Irwin. He is author of "Venus in the East," which appeared as a serial story in the "Saturday Evening Post" last year. Mr. Irwin is a graduate of Leland Stanford University and received his literary training in California. He has done much excellent work, Hashimura Togo, the Japanese school boy, being one of his most famous literary creations.

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A Delightful Story

B UDDY McNAIR, a handsome young Westerner, inherits a vast fortune from his father through a formula for reducing gold from tailings and low grade ores. He is imaginative and when he sees a picture of Mrs. Pat Dyvenot, a beautiful New York society woman, in a Sunday newspaper, he calls her his "Venus in the East" and decides to seek and woo her. With his pockets bulging with money, he heads for the East and on the train he meets a young woman, together with several gamblers, in circumstances which convince him that the girl has been their accomplice in ridding him of his money. When he reaches New York he gets a glimpse of Mrs. Dyvenot; he is charmed and ultimately becomes engaged to her. But while riding on an omnibus in Fifth Avenue one day, he encounters Martha, the girl he had met on the train, and she amazes him by returning to him the money he had lost to the gamblers on the train and which she had recovered in a queer way. It is then that Buddy realizes that he has hitched his wagon to the wrong star, and desiring to break his engagement with Mrs. Dyvenot, he informs that woman that his fortune has

been lost in wild speculation. She cheerfully grants him his freedom and Buddy and Martha come to a happy understanding.

Donald Crisp, the Director

THE master hand of Donald Crisp is apparent throughout "Venus in the East." Mr. Crisp directed Mr. Washburn in "The Way of a Man With a Maid" with happy results. Before directing Mr. Washburn, Mr. Crisp piloted Wallace Reid in several of his picture successes and Fred Stone in "The Goat" and "Under the Top." Mr. Crisp is one of the most talented of the younger directors of the screen.

Gardner Hunting, Scenarist

G ARDNER HUNTING, one of the best known scenarists identified with the silent drama, wrote the scenario of "Venus in the East" with highly artistic results. Mr. Hunting was responsible for Fred Stone's recent success, "Under the Top," and other notable photoplays. Before coming to the screen Mr. Hunting was a magazine editor and he became famous as a writer of stories for boys.

Splendid Supporting Players

AN unusually competent list of players have been provided for this photoplay. They include Margery Wilson, the leading woman, Anna Q. Nilsson, Guy Oliver, Clarence Burton, Julia Faye, Helen Dunbar, Arthur Carewe, H. A. Barrows and Clarence Geldart.

Artistic Photography

THE artistic photography contributed by C. Edward Schoenbaum is one of the many excellent features of "Venus in the East." The shots showing the New York phases of the story and the scenes that visualize the West are all reproduced admirably and add to the charm of this interesting comedy-drama.



Cast and Story of "Venus in the East"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Bryant Washburn's Latest Photoplay
A Paramount Picture

Bryant Washburn Has Superb Starring Vehicle in His New Photoplay, "Venus in the East"

***Story Was Written by Wallace Irwin and Deals With the Adventures of Buddy
McNair, a Whimsical Imaginative Rich Young Man.***

HAVING inherited certain formulas from his father from which he develops a new process for reducing ores, Buddy McNair becomes rich and determines to go to New York to spend his money. Venus is his evening star and all his dreams of luxury and beauty have centered about that luminous planet. A picture of Mrs. Pat Dyvenot which he had clipped from a New York Sunday newspaper, always seemed to him to stand for some of the things he yearned for, and she has become his "Venus in the East."

His friend, Doc. Naylor, warns him that he probably will be robbed by some dame before he reaches Denver, and with \$11,500 in his pocket, he starts for the East. On the train he meets a girl, also two gamblers, who seek to entice him into a poker game. The girl observes his roll and hides it in her bag. The train reaches a junction and through a mistake, the girl takes the wrong train while the gamblers, sorely disappointed with Buddy, take the same train for the West. Buddy sees them leaving, and discovering the loss of his money, he concludes that the girl is the accomplice of the gamblers and that he has been robbed by her.

Putting up at the Plaza Hotel in New York, Buddy meets Pontius Blint, his New York representative, and Doris Blint and Middie Knox, both of whom treat him rather shabbily because of his uncouthness. Buddy begins his search for Mrs. Dyvenot and sees her at the opera. Of course her beauty dazzles him.

"VENUS IN THE EAST"

The Cast

Buddy McNair. Bryant Washburn
Martha Margery Wilson
Mrs. Pat Dyvenot
Anna Q. Nilsson
Doc Naylor. Guy Oliver
Pontius Blint. Clarence Burton
Doris Blint. Julia Faye
Mrs. Blint. Helen Dunbar
Middy Knox. Arthur Carewe
Terrill Overbeck. . M. A. Barrows
Jass Clarence Geldart

Next day the papers have a sensational story telling of the loss of a string of pearls by her. Buddy conceives the idea of replacing these pearls and he buys a string for \$250,000.

He presents them to Mrs. Dyvenot in person. She takes him up and introduces him into Manhattan society. Infatuated with her, he proposes marriage and is accepted. He regrets his precipitancy when he discovers that her response to his caresses is cold and passionless.

His uneasiness is further disturbed when he encounters the girl who, he thinks, robbed him. She is in a closed automobile and disappears before he is able to catch up with her.

Terrill Overbeck, Mrs. Dyvenot's discarded lover, meets Buddy and reveals to him that the woman never lost her string of pearls, but a substitute of beads, the real string being in pawn. Buddy asks the wo-

man to refute the charge. She refuses and they quarrel. Buddy seizes a string of pearls she is wearing and, breaking it, retains a few pearls, while he scatters the rest. On his way to an expert he sees the genuine pearls of the woman, which were reported to have been stolen, in the window of a jeweler. This seems to confirm Overbeck's charge and as he turns away, behold! he stands face to face with the girl of mystery. She informs him that she has been searching for him everywhere so that she may return his money and reveal the truth to him.

On the way to her bank where she restores his money, Buddy realizes that the girl is the woman he has been longing for. But there is his engagement to Mrs. Dyvenot and this makes him unhappy. He takes her pearls to a jeweler who pronounces them paste. How shall he bring about a severance of their engagement? The very thing! He goes to Mrs. Dyvenot and informs her that he is a bankrupt. The woman shows her character now by bluntly breaking their engagement, and his grief is so excessive that he bolts away from her without a parting kiss.

Not far away is the girl, who gasps at the suddenness of his proposal, but she accepts nevertheless. They ride on a bus and are happy as doves. Venus is riding in the East as they ride, and Buddy tells her all about his star. She tells him that Venus is going West and Buddy joyously tells her that he will follow her for life.

Press Review of "Venus in the East"

To Be Sent to the Newspapers Immediately After the First Display of
Bryant Washburn's New Photoplay.

A Paramount Picture

Bryant Washburn's Characterization in "Venus in the East" Scintillates Like a Real Planet

Popular Paramount Star Seen to Excellent Advantage in Splendid Picture Which Has an Unusual Story and Which is Finely Presented.

IF signs don't fail, "Venus in the East" should prove a lucky co-star for Bryant Washburn, who is himself one of the best film luminaries. As shown at the theatre yesterday this Paramount picture glows like a real planet and we have no hesitation in designating it as one of the best of the Washburn pictures to date.

"Venus in the East" has an unusual story. All the fun-making ability and whimsical characterizations for which Wallace Irwin, its author, is famous, is back of it. The character of Buddy McNair, portrayed by Mr. Washburn, is one of the most lovable, amusing and human figures the screen has given us in some time.

Buddy is rather an unusual character for Mr. Washburn to assume, for he is a Westerner who strikes it rich when he inherits a formula from his father for a process of reducing gold from mine tailings and low grade ores. Buddy dreams of the good things of life which are represented to him by his vision of the evening star, Venus. He has seen a picture of Mrs. Pat Dyvenot in a New York newspaper and he has come to call her his "Venus in the East."

Buddy leaves the West for New York with his pocket bulging with money. On the train he meets a pretty girl, also some gamblers. The girl, who thinks that the gamblers mean to rob Buddy, surreptitiously takes his money for safe keeping. Later she is separated from him by

taking the wrong train at a junction and Buddy, as he goes on to New York, decides that she has robbed him.

In New York he meets Pontius Blint, his representative, and Blint tells him that New York society is divided, like cocktails, into two classes, Bronx and Manhattan. Manhattan represents the inner circle, where it is impossible for anyone like Buddy to penetrate. But Buddy, knowing that Mrs. Pat, his adored Venus, is of the inner circle, decides to make a desperate attempt to get in. He hits on a plan when he reads that Mrs. Pat has lost a wonderful string of pearls. Buddy, conceiving a darling scheme to replace the pearls, buys a duplicate set for \$250,000 and goes to Mrs. Pat. She is delighted, accepts them and decides to launch Buddy in society.

Later he becomes engaged to her and finds that her star does not gleam so brightly when he is close to her. She is cold and passionless and when he finds that she deceived him about the pearls and that she had pawned her real ones and lost imitation ones in their place, he is in despair.

Then, one day on the Avenue, he meets Martha, the girl who took his money on the train. She rushes up to him, telling him that she had been looking for him for weeks to return his money. She takes him to a bank and refunds the sum immediately and Buddy finds that she is a real girl, true and square, and his interest in her soon ripens into love.

He is bound by his engagement to Mrs. Pat, but decides to test her. He tells her that he is broke and that they will have to work together for their common future. Then Mrs. Pat shows her true character by breaking the engagement. Buddy cheerfully takes himself away to the real girl and they ride on a Fifth Avenue bus and she accepts his proposal of marriage.

This is a delightful story, clean and appealing throughout, and Bryant Washburn is at his best as the impulsive, honest Buddy McNair. Anna Q. Nilsson is regal and beautiful as the ungracious Mrs. Pat, and Margery Wilson gives a charming characterization of Martha, the other girl. Other sharply defined types are well played by a competent cast, Guy Oliver appearing as Doc Naylor; Clarence Burton expressing the role of Pontius Blint very well, and Julia Faye and Helen Dunbar portraying the other members of the Blint family. Arthur Carewe is Middy Knox, a little New York bouncer; H. A. Burrows is Terrill Overbeck, and Clarence Geldart portrays Jass.

Gardner Hunting, the scenarist, has realized the possibilities of the Wallace Irwin story splendidly in his screen version and Donald Crisp has given the picture his usual splendid direction. Charles Schoenbaum has furnished some excellent photography. Frank Richardson assisted Mr. Crisp with the direction.

NEW STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

CONCERNING

BRYANT WASHBURN IN "VENUS IN THE EAST"

A Paramount Picture

A Heart to Heart Talk.

WHEN Wallace Irwin wrote "Venus in the East," he turned out one of the cleverest and snappiest stories that had yet come from his busy typewriter. There's spontaneity and action in every line. There's suspense and surprise and a bit of heart throb in it, too.

Irwin is a mighty clever reader of human nature, and he has ripped the masks off from some of the types that stand on pedestals.

For these reasons, "Venus in the East" will make as big a hit on the screen as it did in the Saturday Evening Post, where you read it and everyone else in your town read it and talked about it.

The fact that it was published only a short time ago, and goes at once to the screen while it is still in the minds of your folks, will give it a lot of free advertising that you couldn't get in any other way.

"Venus in the East" has all the elements that go to make a box-office success, and when you check up after the run we feel certain that you'll be satisfied and smiling.

Exploitation Suggestions.

GET copies of the Saturday Evening Post containing "Venus in the East," and display the pages containing the story in the lobby.

Tear a page containing the story, from lower left to upper right corner. Place this in upper left corner of a lobby card. Have your sign painter print in large letters, the last two paragraphs of one of the installments, with this sign below: "Continued inside."

Some Catch Line.

THE pearls he "found" were as genuine as his admiration for her. The pearls she wore were as false as her heart. He discovered that his "Venus in the East" was a flickering will-o'-the-wisp.

He thought The Girl a thief, and technically she was; but her motive was right and she proved her true worth in a crisis. She became his guiding star after "Venus in the East" had faded.

Buddy McNair learned that his "Venus in the East" was a fraud behind a beautiful mask, but The Girl whom he thought a thief restored his faith in humanity.

Some Facts for Your Advertising.

WALLACE IRWIN wrote "Venus in the East."

It was published in the Saturday Evening Post.

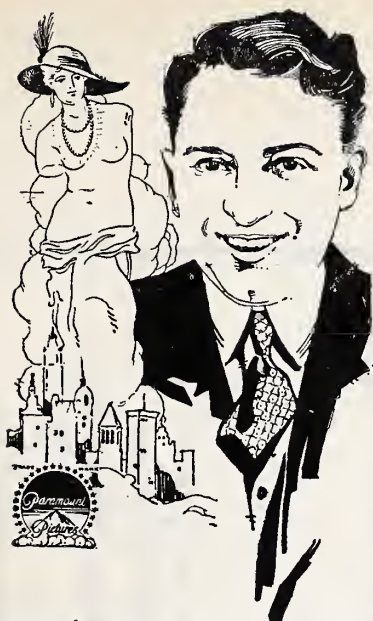
Donald Crisp directed its production as a Paramount picture, assisted by Frank Richardson.

Gardner Hunting adapted the story for the screen.

C. E. Campbell and V. L. Ackland were the camera men who "shot" the scenes.

Bryant Washburn is the star, with Margery Wilson as leading woman and Anna Q. Nilsson taking an important role.

The scenes are in a Western mining camp; en route to the East; and in New York City.



Jesse L. Lasky presents

BRYANT WASHBURN in **"Venus in the East"**

by WALLACE IRWIN

A Paramount Picture

Scenario by Gardner Hunting
Directed by Donald Crisp

ONE of the girls was aglow with the glamor of the East—but she had a heart as cold as marble Venus.

The other was just a little country girl—warm, appreciative, loving.

He had "the New York idea" firmly encased in his rattle brains.

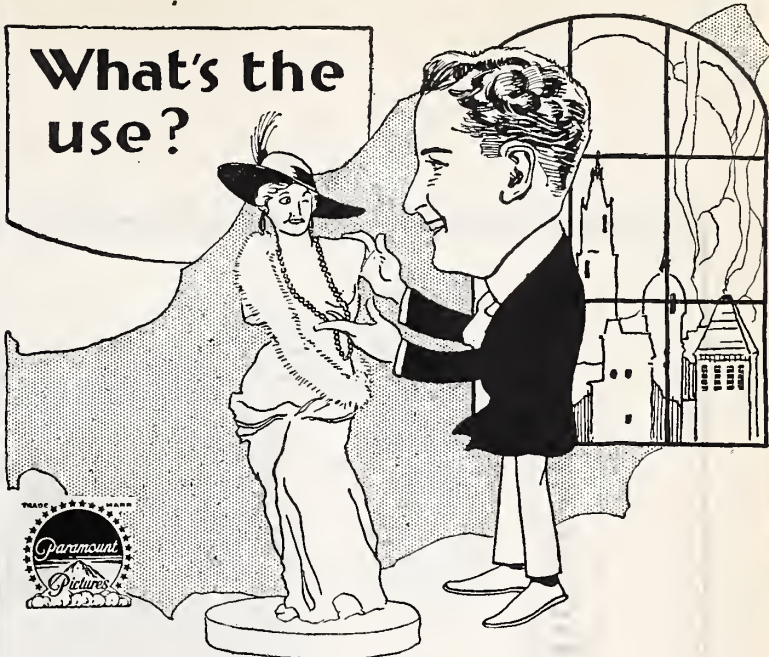
Which did he choose? Don't be TOO sure! Come today to see this famous Saturday Evening Post story and **MAKE SURE!**

**"NEVER
TOO OLD"**

Paramount Mack-Sennett
Comedy

**STRAND
THEATRE**

**What's the
use?**



HE might as well have laden Venus's marble form with jewels and fine furs! The woman he courted certainly had a heart like an iceberg!

But his eyes suddenly opened and he saw a simple, little girl from "God's Country," his own beloved West.

There's where the complications come in! "Venus" wouldn't let go! The complications are "pippins." Come today to see this famous Saturday Evening Post story and what they're all about.

Jesse L. Lasky Presents

BRYANT WASHBURN in **"VENUS IN THE EAST"**

by WALLACE IRWIN

Scenario by
Gardner Hunting

A Paramount Picture

Directed by
Donald Crisp

"Impropaganda"

Paramount-Flagg Comedy

STRAND
Broadway at Main Street

He came back quicker than he went



NEW YORK'S all right—if you take it in small doses. Greeley had the right idea when he said, "Go West, young man, go West!" So quoth Bryant Washburn when he got through with "Hicksville-on-the-Hudson."

He went there to court one of its Venus-like women—and he found that she had a heart like marble Venus! So "Cactustown" dusted off the "Welcome" sign, and reclasped him to its bosom. But while he was there! **THAT'S** what makes this a corking picture. Come to see this famous Saturday Evening Post story, early on any day this week.

Jesse L. Lasky *Presents*

BRYANT WASHBURN

in **"VENUS IN THE EAST"**

Scenario by
Gardner Hunting

by WALLACE IRWIN

Directed by
Donald Crisp

A Paramount Picture

James Montgomery Flagg's Satirical Comedy

"ONE EVERY MINUTE"

Paramount-Flagg Comedy

Paramount-Bray Pictograph

RIVOLI

Monument Square

Генеральный директор

И.И. ОВЧАРОВ

Генеральный директор

И.И. ОВЧАРОВ

Генеральный директор

И.И. ОВЧАРОВ

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of
Bryant Washburn's New Photoplay, "Venus in the East."

A Paramount Picture

WOULD YOU EXPEND \$250,000 TO MEET A BEAUTIFUL WOMAN?

That's What Buddy Did in Bryant Washburn's Photoplay, "Venus in the East."

WOULD you expend \$250,000 just to meet a beautiful and exclusive society woman? That's just what Buddy McNair, the hero of "Venus in the East," the Paramount photoplay starring Bryant Washburn did, and how and why he did it are shown by the picture, which will be presented at the theatre next

Buddy McNair had a great deal of money and he was free with it. He saw a picture in a New York Sunday paper. It was a photograph of Mrs. Pat Dyvenot, a beautiful society divorcee, and Buddy called her his Venus in the East.

He fell head over heels in love and went to New York to meet her. He thought the meeting could be arranged easily enough, but when he reached the big town old Pontius Blint, his New York representative, gave him the right tip

"New York society," said Pontius, "is divided, like cocktails, into two classes—Bronx and Manhattan. Manhattan represents the inner circle, and the Bronx the outer circle, and it's impossible for outsiders to get into the inner circle."

But fate favored Buddy. He saw an article in a newspaper which said that Mrs. Pat had lost her costly jewels. So Buddy went to a jeweler and bought a duplicate set just for the chance of meeting the aloof Mrs. Pat.

Finally he met his charmer and that's as far as it is fair to the reader to go in unfolding the story.

BRYANT WASHBURN'S "VENUS IN THE EAST" AN AMUSING PICTURE

Popular Paramount Star Has An Excellent Role in New Photoplay

BRYANT WASHBURN, the popular Paramount star, will be seen in "Venus in the East," one of the most amusing serio-comic pictures of the season, at the theatre next The original was published in the Saturday Evening Post some months ago and the story is by Wallace Irwin. The scenario is by Gardner Hunting, and is fully as entertaining, it is declared, as the original printed version.

Donald Crisp directed the production with his usual appreciation of comedy values, in which he was ably seconded by the star, who is perhaps one of the keenest judges of humor for the screen in his profession.

There are two important feminine roles and these are played by Margery Wilson and Anna Q. Nilsson. Julia Faye also has a fine role and there is a strong cast of players.

Joins East and West

THE East and the West joined hands to help Bryant Washburn make his latest Paramount picture, "Venus in the East," which is to be shown at the theatre next Some of the early scenes were taken in the mining country of the West. Interiors were taken at the Lasky Studio in Hollywood, California. Then the numerous well-filmed exteriors of New York necessitated a special trip East on the part of Bryant Washburn and his company. The result is one of the biggest and most expensive pictures that this popular young star has appeared in.

ANNA Q. NILSSON SCREEN FAVORITE SWEDISH BEAUTY

She Will be Seen with Bryant Washburn in "Venus in the East."

A NNA Q. NILSSON, who is the beautiful and unapproachable Mrs. Pat Dyvenot in "Venus in the East," starring Bryant Washburn, is one of the most popular leading women on the screen. She is of the statuesque, blonde Swedish type, which is quite natural, for she was born in Ystad, Sweden.

Anna Q. (and by the way, no one knows what that Q stands for) became famous on the Swedish speaking stage before coming to this country and she won a great success in the masterpieces of Strindberg, Ibsen, Bjornson, and other north country writers. In this country she duplicated success and when she went into the pictures scored an even greater hit, for her glorious blonde beauty lent itself admirably to the requirements of the camera. In "Infidelity," "Her Surrender" and "The Court of St. Simon" she starred, and in "Venus in the East," which will be shown at the theatre next, she gives a striking characterization of the beautiful and aloof Mrs. Pat, the magnet that draws Buddy McNair, the wealthy hero, from his home in the West.

Splendid Cast

A SPLENDID cast is seen in support of Bryant Washburn in "Venus in the East," his latest Paramount picture, which is the bill at the theatre this week. He has two leading women, both of whom have been stars themselves. They are Anna Q. Nilsson and Margery Wilson. Other important members of the cast are Julia Faye, Guy Oliver, Clarence Burton, Helen Dunbar, Arthur Carewe, H. A. Barrows and Clarence Geldart.

MARGERY WILSON A KENTUCKY GIRL

Supports Bryant Washburn in
"Venus in the East."

MARGERY WILSON, who shares with Anna Q. Nilsson the honors for the leading feminine role in "Venus in the East," Bryant Washburn's new starring vehicle, which comes to the theatre next, is a Kentucky girl. She began her screen career with Thomas H. Ince and played leads for William S. Hart, Charles Ray and other well known stars. Then she was starred alone in "Wild Sumac," "Mountain Dew" and other pictures.

Miss Wilson's acting is characterized by delicate and artistically conceived characterizations and her charm of personality has won her numerous admirers among film fans. In "Venus of the East" she plays Martha, the Western girl, whom Buddy McNair, the hero, meets on the train, and finally learns to love in New York. It is one of her best screen portraits. The support generally is excellent.

Crisp's Fine Hand

THE fine hand of Donald Crisp is apparent throughout in the making of "Venus in the East," the latest Paramount picture starring Bryant Washburn, which is the bill at the theatre this week. Mr. Crisp has one of the best heads for light comedies in the pictures and it was his skill in making the most of humorous situations that led to his selection as Mr. Washburn's director. In "The Way of a Man With a Maid" the Paramount picture that preceded "Venus in the East," Mr. Crisp showed exceptional skill and his fine work in this latest Washburn picture is even better. Before directing Mr. Washburn Mr. Crisp made the three pictures in which Fred Stone, famous musical comedian was starred, and his excellent work in directing Wallace Reid in such comedies as "Believe Me, Xantippe," also won him much praise. He is one of the best of the younger directors.

WALLACE IRWIN ACTIVE WRITER

Author of "Venus in the East"
Popular Novelist

WALLACE IRWIN, who wrote "Venus in the East," the latest Paramount picture starring Bryant Washburn, which will be shown at the theatre next, received his literary training in San Francisco and his knowledge of the Japanese gathered there led to his writing his Japanese schoolboy stories years later.

Hashimura Togo, the Japanese schoolboy, has already been immortalized on the screen, and recently the Irwin stories of American life have been well received by American readers.

The most successful of these stories is "Venus in the East," which ran in the Saturday Evening Post recently. It was secured for Bryant Washburn by the Famous Players-Lasky Corporation and it is expected will prove to be his most successful Paramount picture.

Hunting's Good Work

GARDNER HUNTING, who scenarioized Wallace Irwin's famous story, "Venus in the East," a Paramount picture starring Bryant Washburn, which is on view at the theatre this week, has a record of numerous successes. Mr. Hunting was responsible for the scenarios of two of the Fred Stone pictures, "Under the Top" and "Johnny Get Your Gun," and he also made the picturizations of "Too Many Millions," starring Wallace Reid; of "The Petticoat Pirate," starring Vivian Martin, and of "The Varmint," starring Jack Pickford. His work with Paramount has been of a high standard, and any scenario coming from him is sure to be marked by careful and artistic work. Before coming to the screen Mr. Hunting was a magazine editor and writer and his stories for boys are eagerly read.

TWO WOMEN STARS IN "VENUS IN THE EAST"

Bryant Washburn is Finely Supported in Picture

ANNA Q. NILSSON and Margery Wilson, both beautiful and accomplished actresses and each a star in her own right, appear in support of the ever-popular Paramount star, Bryant Washburn, in his newest picture, "Venus in the East," which is from the story in the Saturday Evening Post by Wallace Irwin, and which will be shown at the theatre next

Gardner Hunting adapted it to screen purposes with great skill. Donald Crisp directed the picture with full sympathy and appreciation of its purely typical American humor.

The role afforded by Mr. Washburn is said to be so suited to him that it might have been written with him in mind.

A fine supporting cast throughout, fine scenes, many of which were made in New York City, the utmost pains to make it realistic and to embody every striking point in the original story, will combine to make this probably the most popular and successful of all the Bryant Washburn series under the Paramount trademark.

Capable Actress

JULIA FAYE, who portrays the frivolous and shallow little Doris Blint in "Venus in the East," starring Bryant Washburn, which is the bill at the theatre this week, has done excellent work in recent Paramount and Artcraft pictures, her most vivid performance being in the role of Jessie, the jealous sweetheart, in Cecil B. De Mille's production of "Old Wives for New."

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"VENUS IN THE EAST"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Venus in the East"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Miss Eastman:

The chances are that you are a reader of the Saturday Evening Post.

If you are, then you are a constant reader of Wallace Irwin, who dashes off some fine stories and some excellent verse with equal smoothness.

Even if you aren't a Post fan, you know Irwin by reputation, one that has been honestly earned.

We are going to show, beginning next a Paramount picturization of one of his famous Post stories, "Venus in the East."

And the star will be BRYANT WASHBURN!

You probably saw Washburn appear in the Saturday Evening Post story that brought him into fame, "Skinner's Dress Suit."

But have you seen him recently?

Did you see him in Cecil B. De Mille's wonderful picture of the war, "Till I Come Back to You"?

Did you see him in the Paramount version of the famous stage play, "The Gypsy Trail"?

If you did, we know you are coming to see "Venus in the East."

If you didn't—but we know you won't let it happen again.

Yours very truly,

Manager

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards suggested for the Exploitation of "Venus in the East"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Eastman:

Beginning next we are going to show a Paramount version of Wallace Irwin's famous novel that appeared serially in the Saturday Evening Post, "Venus in the East." Bryant Washburn will star in the picture, which was directed by Donald Crisp.

Bryant plays the part of a young Westerner who finds fortune in the West, and "Venus in the East."

Yours sincerely

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Eastman:

A good photodrama should have, in our bigoted opinion, an appealing star, a swiftly moving, well-constructed story, a good director, and—this is merely personal—a happy, but not obvious ending.

We have a good photodrama this week in the Paramount picture, "Venus in the East," starring Bryant Washburn, based on the famous novel by Wallace Irwin. We are expecting you.

Yours sincerely

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Miss Eastman:

Beginning to-day we are showing Bryant Washburn's latest Paramount vehicle, "Venus in the East."

The story is from the famous novel by Wallace Irwin, that ran serially in the Saturday Evening Post.

Mr. Washburn plays the part of a Westerner who finds wealth in the West—and then "Venus in the East."

You'll like it, we know.

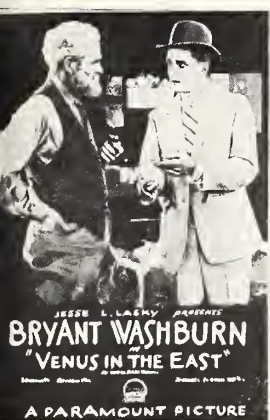
Yours sincerely

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

ADVERTISING POSTERS FOR "VENUS IN THE EAST"

Always Obtainable at your Exchange



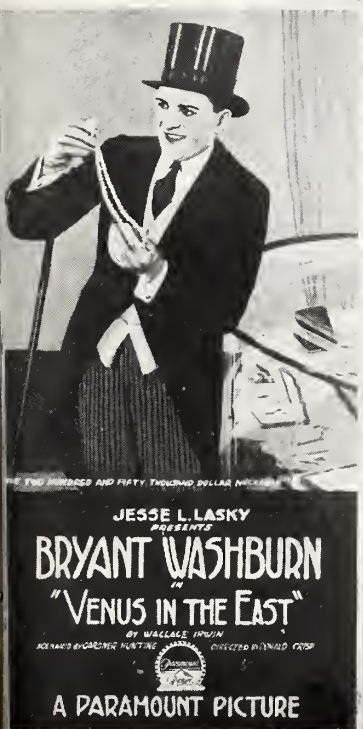
One Sheet



One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

Paramount and Artcraft Releases for December, 1918, and January, 1919

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
CECIL B. DeMILLE'S "DON'T CHANGE YOUR HUSBAND"
D. W. GRIFFITH'S "THE ROMANCE OF HAPPY VALLEY"
ELSIE FERGUSON "HIS PARISIAN WIFE"
LILA LEE "THE SECRET GARDEN"
FRED STONE "UNDER THE TOP"

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD-BYE, BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
WALLACE REID "THE DUB"
JOHN BARRYMORE "HERE COMES THE BRIDE"
BRYANT WASHBURN "VENUS IN THE EAST"
VIVIAN MARTIN "JANE GOES A-WOOING"
PAULINE FREDERICK "OUT OF THE SHADOWS"
ENID BENNETT "FUSS AND FEATHERS"

Great Paramount-Artcraft Special Pictures

WILLIAM FAVERSHAM "THE SILVER KING"
WILLIAM A. BRADY'S "LITTLE WOMEN"
MAURICE TOURNEUR'S "SPORTING LIFE"

Success Series Releases

THAT HAVE AND EVER WILL DRAW BIG MONEY.

MARY PICKFORD "CAPRICE"
MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"
DUSTIN FARNUM "THE VIRGINIAN"
SPECIAL "THE TRAVELING SALESMAN"
WILLIAM FARNUM "THE SIGN OF THE CROSS"
DUSTIN FARNUM "CAPTAIN COURTESY"
MARY PICKFORD "THE DAWN OF A TOMORROW"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 28

Breed of Men

Scheduled Release Date: 2 Feb 1919

This is the "How Book" that
tells you, exactly, how to get
more people to come to see

WILLIAM S. HART

in

"BREED OF MEN"

Presented and Supervised by Thomas H. Ince

An ARTCRAFT Picture

By means of

ADVERTISING THAT PULLS,
POSTERS THAT PAY,
GOOD PRODUCTION CUTS,

and

PUBLICITY WITH A PUNCH



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



William S. Hart in "Breed of Men"

Actual cuts are about three times the size of the illustrations.

Reduced
Illustrations
of 3-col.
cuts and
mats.



Looks as if Bill was going in.

Oliver H. Ince presents WILLIAM S. HART in "Breed of Men"



Oliver H. Ince presents WILLIAM S. HART in "Breed of Men"

Reduced
Illustrations
of 2-col.
cuts and
mats.



"We shall never be parted again."

Oliver H. Ince presents WILLIAM S. HART in "Breed of Men"



Oliver H. Ince presents WILLIAM S. HART in "Breed of Men"



"Old Pal, I can always depend on you."

Oliver H. Ince presents WILLIAM S. HART in "Breed of Men"

Reduced
Illustrations
of 1-col.
cuts and
mats.



Oliver H. Ince presents
WILLIAM S. HART
in "Breed of Men"



Oliver H. Ince presents
WILLIAM S. HART
in "Breed of Men"



Oliver H. Ince presents
WILLIAM S. HART
in "Breed of Men"



Oliver H. Ince presents
WILLIAM S. HART
in "Breed of Men"



Oliver H. Ince presents
WILLIAM S. HART
in "Breed of Men"

Top Row—Two Three-Column Cuts and Mats
Centre Row—Three Two-Column Cuts and Mats
Bottom Row—Five One-Column Cuts and Mats

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PRESS
STORIES



CHARLES KENMORE ULRICH. Editor

FAMOUS PLAYERS-LASKY CORPORATION
AUDOLPH. ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Noteworthy Facts Regarding William S. Hart and His New Ince-Artcraft Photoplay, "Breed of Men"

TO remind a motion picture exhibitor that Thomas H. Ince-Artcraft pictures starring William S. Hart, who is affectionately known to film fans as "Big Bill," are money makers, is equivalent in wisdom to establishing ice-making plants at the North Pole. However, it may be said that "Bill" Hart is an attraction of superlative merit, and every exhibitor who hopes to be in right at the close of his season, should announce all Artercraft photoplays starring him and thereby enjoy the golden returns that are sure to come to the managerial coffers.

William S. Hart, Star and Director

WHY is William S. Hart one of the greatest drawing cards in the silent drama? First, he is the ablest exponent of the romantic characters of the rapidly passing frontier, ever seen on the screen. Second, he is an actor whose individuality is submerged in every character he portrays. Third, all of his characterizations bear the imprint of his genius as student of manly types—red-blooded, brave men of an almost bygone age whose lives were the embodiment of virile romance. Fourth, by his art, Mr. Hart has brought to the screen a series of portraits which, once seen, will ever live in the memory of spectators. I might go on ad infinitum, but it will perhaps be sufficient to add that his unique portrayals are unequalled, much less surpassed in artistry and naturalness by any other motion picture player. Every picture in which he appears is superior in conception, treatment and finish to its predecessor, so that when "Breed of Men," his latest photoplay directed by himself under the supervision of Thomas H. Ince, is displayed, it will be unhesitatingly asserted by his admirers to be the best in which he has been seen.

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J. G. Hawks, Author and Scenarist

ONE of the most widely known photoplaywrights attached to the Thomas H. Ince scenario staff is J. G. Hawks, author of numerous successful photoplays. Mr. Hawks wrote and adapted the story of "Breed of Men" and in none of his previous pictures has his skill been displayed to finer advantage than in this sterling production.

A Powerful Story

INTO the town of Chloride, Ariz., there rides one day "Careless" Carmody, a boss cowpuncher, with a coterie of choice spirits from Bar Double O ranch. The town is owned and controlled by Wesley B. Prentice, a land shark from the East, who is foisting land to which he has no clear title, upon unsuspecting settlers. Among these is Ruth Fellows, a young woman who has settled upon a section and who is farming it with her little brother Bobby, quite unconscious of the fact that the land in which her last penny is invested has been illegally sold to her by Prentice. When "Careless" appears on the scene, Prentice gives orders to his creature, Farley, the proprietor of a gambling den, to fleece him and set him afoot with-

out horse or bridle. "Careless" is deprived of everything he owns at faro and when he is broke, he accepts the offer of Prentice to act as Sheriff. "Careless" thus unwittingly becomes the tool of the land shark. A Mexican stabs a man and seeks refuge in Ruth's shack and here "Careless" finds him and releases Ruth, who has been made prisoner by the desperado. "Careless" is obliged by virtue of his office to serve dispossess papers on Ruth, who barricades herself in her shack and shoots him in the shoulder when he breaks in. This act wins for Ruth the undying love of "Careless." Prentice disappears one day and "Careless" learns the truth—his benefactor is a rascal. He follows the man to Chicago and captures him, returning him to Chloride. Meanwhile, Prentice and "Careless" have been tried by a vigilance committee and sentenced to death. When "Careless" appears with his prisoner, justice is done. Prentice is made to disgorge while "Careless" becomes the hero of the hour. "Careless" and Ruth, who love each other, come to an understanding and affairs end happily for all concerned.

Supporting Players

THE players chosen to support Mr. Hart in this picture are of the best. Seena Owen, a beautiful and experienced actress, is the leading woman and she is ideally cast for the role of Ruth Fellows. Bert Sprutte is the land shark and little Buster Irving is Bobby. Others in the cast include several of the most talented players on the Ince-Artcraft roster.

Joe August, Cameraman

JOE AUGUST, who is responsible for the photography of "Breed of Men," is perhaps the most talented cameramen on the Ince staff. Mr. August has photographed many of Mr. Ince's most notable picture successes, and his artistry is amply displayed in his latest production.

"BIG BILL" HART A DEAD SHOT

Remarkable Exhibition of Marksmanship During the Filming of His New Artcraft Photoplay, "Breed of Men"

WILLIAM S. HART, star supreme in Western dramas, whose latest picture, "Breed of Men," will be seen at the theatre on, has the reputation of being a dead shot with the revolver, or any sort of firearm. But he surprised himself recently during the filming of that production in California.

The scene was the interior of a rude shack where Seena Owen, his leading woman, and her little brother were desperately resisting eviction by the Sheriff, played by Mr. Hart. In rushing the shack, a revolver bullet penetrates the door and lands in the shoulder of the officer. He quickly returns the fire, not realizing that the girl and child are within. One of the shots is supposed to strike the former in the hand and the other to break her gunstock.

Mr. Hart was directing himself and so ordered "Sheriff Bill" to stand about ten feet away and fire two shots at the door of the cabin, as close to each other as possible.

Of course, there was no one behind the door. Then the doughty Sheriff fired once. Then he fired a second time.

The whole crew of actors, cowpunchers, studio hands and others let out a yell of amazement.

"You missed the whole door that second shot," someone cried.

"Impossible," said the star. They investigated. There was only one hole in the door sure enough, but inside were two bullets almost overlapping. He had fired the second bullet directly through the first hole.

"I couldn't do that again in a thousand years," was the comment of the star as he pocketed the six-shooter.

It is a known fact that there are few players for the screen who are more indefatigable in keeping themselves in trim for their work than Mr. Hart. He rides, ropes and shoots whenever he has time and opportunity. Thus he is always in the best of physical condition and his prowess with the implements and weapons of the frontier and the cow country is never lessened.

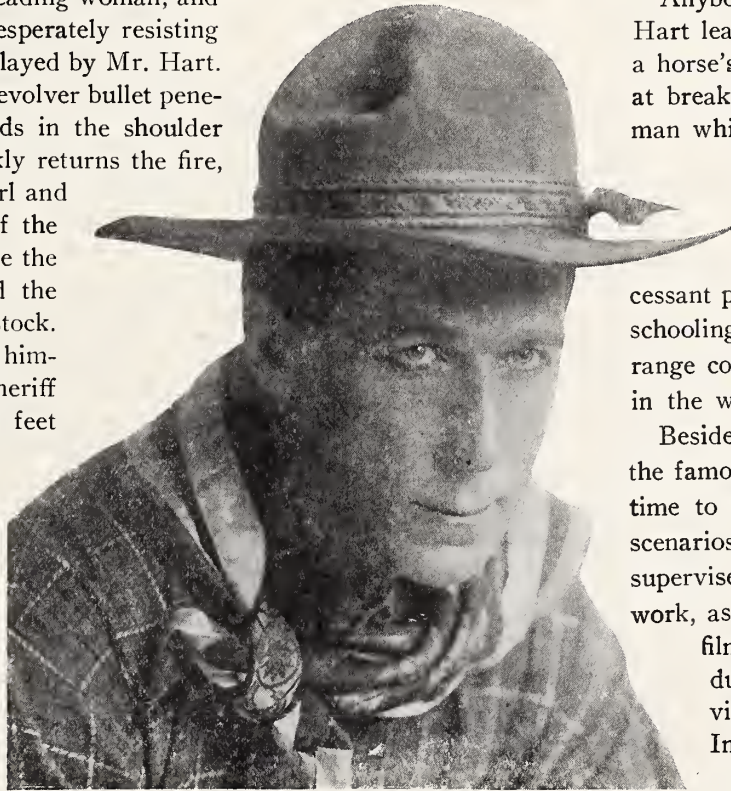
Anybody who has seen Bill Hart leap from a window on a horse's back and lope away at breakneck pace, or rope a man while dashing by at full speed, or do a trick with a gun like that alluded to, must realize that only incessant practice after years of schooling in the arts of the range could so perfect a man in the work.

Besides all this, however, the famous Artcraft star finds time to read and even write scenarios for himself, and to supervise much of the actual work, as well as to direct his films, which are produced under the supervision of Thomas H. Ince.

Mr. Hart is an indefatigable worker. He is seemingly tireless and amidst the great

amount of detail resultant from his productional activities, he has found opportunity to serve the Government in the Liberty Loan campaigns and to raise large sums for the cause of humanity.

A lover of animals, children and nature, he keeps himself mentally in good shape by his freedom from the lesser anxieties of life. His aim is to make pictures that are human and which reflect the great life of the West that is fading before the encroachments of modern civilization.



William S. Hart

Cast and Story of "Breed of Men"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of William S. Hart's New Ince-Artcraft Photoplay
An Artcraft Picture

A Western Photoplay of Singular Power and Appeal is William S. Hart's New Production, "Breed of Men"

*Story Deals With the Fortunes of a Brave Resourceful Arizona Cowboy Who Wins
Love Through a Series of Highly Dramatic Events.*

L YING like a green ribbon on the drab mesas of Arizona, twenty miles of fertile bottom lands have been opened to settlers by the Arizona Ranch Lands Company, of which Wesley B. Prentice is the president. Among these settlers is Ruth Fellows, who, with her little brother Bobby, is doing her best to cultivate her land and make the payments due thereon.

Into Chloride, a town founded by the land company, rides "Careless" Carmody and his fellow punchers from the Bar Double O. He is known as "Careless" because he holds his life cheap, but he is a good friend and a bad enemy. Prentice hears much about "Careless" and he saunters into the hotel with Barry Kennedy, the Sheriff, his tool and adherent. "Careless" is anxious to play faro and as he takes his seat, Prentice whispers to Farley, the proprietor, that he wants "Careless" to be broken smoothly and set afoot without a dollar. "Careless" is amazed at his ill-luck and at midnight he is penniless. Farley offers to bet a stack of blue chips against "Careless's" horse, and presently he has lost the animal and is, indeed, broke and afoot.

Prentice sends for "Careless" the next morning and offers him the post of Sheriff which he accepts. He is grateful to Prentice whose tool he now unwittingly has become. A bad Mexican stabs the dealer of the faro game and the new Sheriff starts in pursuit. Ruth

"BREED OF MEN"

The Cast

"Careless" Carmody, a Boss
Rider William S. Hart
Ruth Fellows, a Settler
Seena Owen
Wesley B. Prentice, a Land
Swindler Bert Sprotte
Bobby Fellows, Ruth's
Brother Buster Irving

Fellows is plowing in a field when the Mexican swoops down upon her and makes her his prisoner with the design of using her as a pawn in his battle with the Sheriff. "Careless" burrows his way beneath the shack where Ruth is confined and frees her. He hitches the Mexican to the plow and he and Ruth watch him as he plows the entire field.

Ruth informs "Careless" that things are not going right in her business relations with Prentice, and he assures her that Prentice is a thoroughly reliable man. "Careless" pays devoted attentions to Ruth in the weeks that follow. Suddenly the rumor spreads that Prentice is a land shark and that he has swindled numerous settlers, among them Ruth. When "Careless" rides to her ranch one day, he finds her barricaded in her shack with her brother, holding off several strangers who claim the ranch by virtue of deeds issued to them

by Prentice. Being Sheriff, "Careless" is forced to serve legal process upon Ruth, who, reviling him as a thief and tool, shoots him in the shoulder.

When "Careless" learns from Judge Bledsoe that Prentice has gone to Chicago after having dealt unfairly with women, he goes to Chicago as cow hand on a live stock train. "Careless" ascertains the address of Prentice and calling to his aid several cowboys employed at the stock yards, he goes to Prentice's home on the lake front and makes the land shark his prisoner. Prentice's daughter sends for the police, but before they arrive, "Careless" and his prisoner are in an empty box car on their way westward. Meanwhile, the Vigilance Committee of Chloride takes Ruth's testimony with the result that both "Careless" and Prentice are sentenced to death. A rider reports that Prentice and "Careless" are returning to town and the committee, after getting ropes, go to meet them.

The meeting turns into a jollification when "Careless" turns his prisoner over to the committee and makes his explanation. Prentice is obliged to make restitution to his victims and then permitted to return to Chicago a sadder and poorer man. "Careless" and Ruth then agree that they ought to send a notice of their wedding to Prentice, and both are happy in their mutual love.

To be Used by Exhibitors in Their House Organs or for General Publicity in the Exploitation of Paramount and Artcraft Pictures

A BIG gambling scene in a setting that is the last word in Western realism engrossed the attention of William S. Hart and his company during the filming of Hart's new Artcraft picture, "Breed of Men" which will be presented at the theatre next

In the story there is an episode of a crooked land dealer, who to get Hart, as "Careless" Comody, under his control, causes a professional faro play to fleece the boss puncher out of all he possesses, even to his "slip along hawss." The man who portrays the gambler is one who actually had seen such service in the West in early days. What he doesn't know about cards isn't worth telling. In the big set are roulette tables, and wheels, faro layouts and all the paraphernalia of the gambling dens of the frontier.

The scenes taken in Chicago at the stock yards are excellent in every respect and that this will be one of Mr. Hart's most thrilling dramas of the frontier country is the belief of those who have seen it in the making. Seena Owen is the leading woman.

* * *

Wm. S. Hart has done it again. That is to say, the Artcraft star has given us "Breed of Men" one of those thrilling melodramas of the southwest that abound in action and teem with human interest, a picture that cannot fail to win applause everywhere. It tells the story of a crooked land shark in Arizona who gets settlers to part with their coin for land to which he has no clear title. Hart, as Sheriff, is an innocent party to his schemes, but when learns the truth, goes to Chicago after the crook and brings him back to justice. Beautiful Seena Owen is the girl and Bert Sproutte has the heavy role.

"Big Bill" Hart was never more convincing, never more active or likable than as the Sheriff in his new photoplay, "Breed of Men." In the role of a man who is deceived and who discovers the fact in time to save himself from disgrace and his friends from ruin, his portrayal stands out with a vividness that is all-compelling. The story is by J. G. Hawks and Mr. Hart directed it himself. The production was staged under the supervision of Thos. H. Ince.

* * *

Now and then a carefully rehearsed stunt in a motion picture turns out to be the real thing. At least this proved to be the case in the fight scene staged during the filming of "Breed of Men," the new Artcraft picture in which William S. Hart, the Thomas H. Ince star, will make his appearance at this theatre shortly. In one scene Bill had to fight a bunch of real tough rowdies and he chose the toughest looking one in the lot. It was framed that at the word "go" Bill's opponent would fall to the ground after receiving a well placed uppercut. After a hot preliminary skirmish during which the camera had taken enough footage to insure a good scene, Bill yelled "go," but the tough kept right on fighting and refused to be downed. Three well-timed blows were required to lay the fellow out on the floor.

"Why didn't he stop when I said 'go'?" Bill queried at the close of the mill.

"Aw," one of the gang replied, "he couldn't hear a word you said."

The next time he stages a fight scene Bill plans to use the semaphore system instead of the word-of-mouth system.

Dainty Little Marguerite Clark has begun work upon a new Paramount picture, the working title of which is "A Honeymoon for Three." John Robertson, who has directed the last three pictures in which Miss Clark has starred, was ill when the time came to start the new picture and Hugh Ford directed a number of the scenes in order that no time might be lost.

* * *

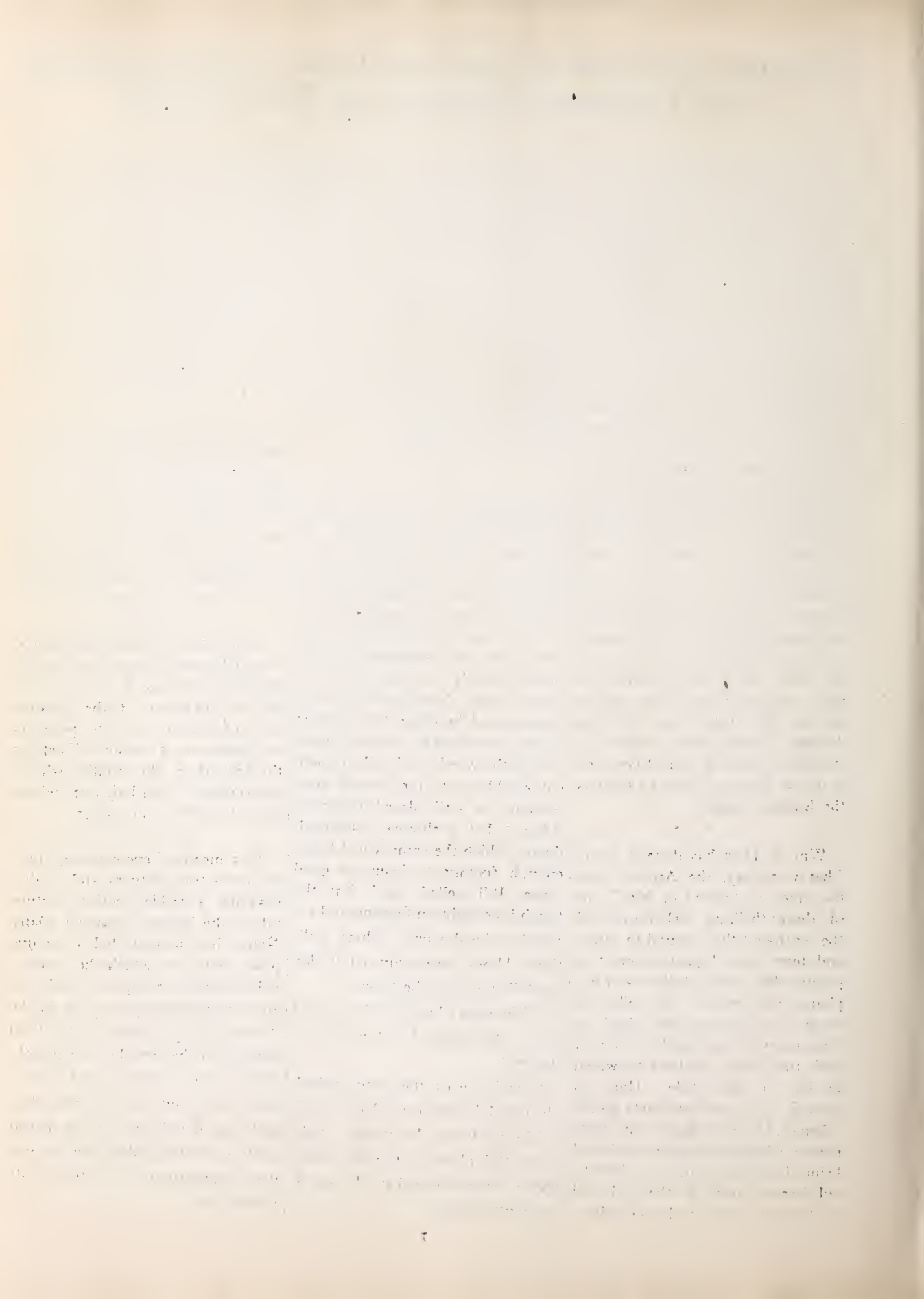
Frank Condon, one of the most popular fiction writers of the day, has been engaged by Douglas Fairbanks, Artcraft star, as a special scenario writer. He is now at work upon an original story that is said to promise the fastest-stepping comedy-dramas in which the athletic star has ever appeared.

* * *

In her newest Paramount picture, "Hard Boiled," Dorthy Dalton, the beautiful Thomas H. Ince star, is said to play one of the greatest roles of her career. She poses as a vampire as a means of getting the best of an old skinflint who is persecuting an old lady over whose home he holds a mortgage.

* * *

As a means of encouraging interest in motion pictures and in discovering possible motion picture talent, the Toronto, Canada, Daily News, has inaugurated a unique prize contest in which the winners will receive free trips to California and an opportunity to work in the Famous Players-Lasky Corporation studios for the period of one month. Each winner will be paid \$25 during the try-outs and in case they make good will receive six month contracts at that salary plus an unusual opportunity for steady advancement.





Thos. H. Ince presents

WILLIAM S. HART in "Breed of Men"

An ARTCRAFT Picture

By J. G. Hawks
Directed by William S. Hart
Photographed by Joe August
Supervised by Thomas H. Ince

YOU never knew that "Bill" could be a bashful beau, did you?

You can hardly reconcile your idea of this hell-bent-for-election Westerner with that of a romantic cow-puncher, could you?

Well, it's a fact! "Bill" proposes. After going through some of the greatest thrills and fights ever shown on the screen.

See "Breed of Men" today.

EXTRA

"Fatty Arbuckle"

in

"The Pullman Porter"

A Paramount-Arbuckle Comedy

**STRAND
THEATRE**



**"Bill"
Hart
Proposes"**



WHO said "Bill" Hart's blood was cold?

"Breed of Men" proves that this doughty Westerner has a heart through which flows a flood of romance as warm as any man's.

See what chances he takes for a girl in "Breed of Men" and, above all things, see the last chance he takes, when the blood runs to his face, and he asks **THE BIG QUESTION!**

There are a hundred scenes to make "Breed of Men" worth while—but that climax!!! See it today!

Thomas H. Ince - presents

WILLIAM S. HART in "Breed of Men"

An ARTCRAFT Picture

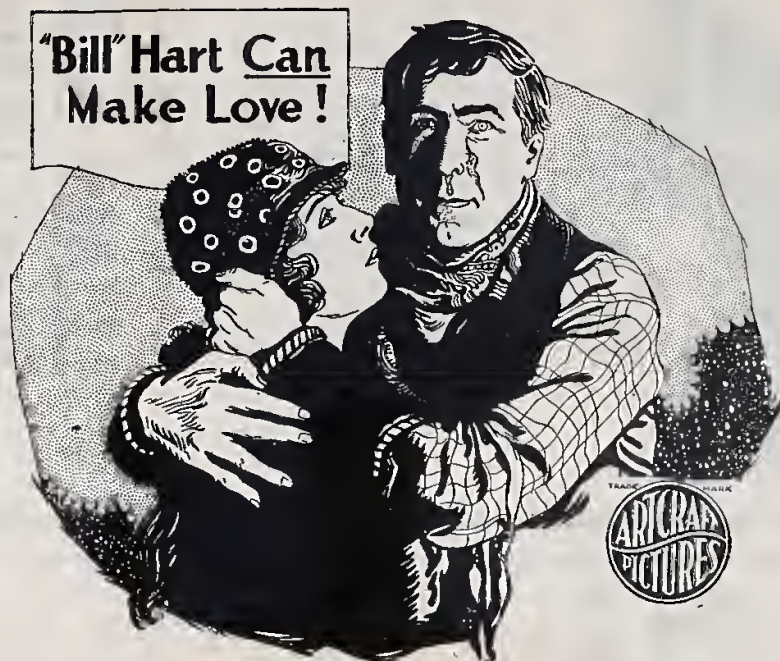
By J. G. Hawks
Photographed by Joe August

Directed by William S. Hart,
Supervised by Thomas H. Ince

"Rip & Stitch-Tailors"

The Latest Paramount-Mack-Sennett Comedy

STRAND
Broadway at Main Street



Thomas H. Ince - presents

WILLIAM S. HART

in **"Breed of Men"**

An ADTCRAFT Picture

By J. G. Hawks

Directed by William S. Hart

Photographed by Joe August

Supervised by Thomas H. Ince

THERE is love and romance in William S. Hart's bosom, although most people thought it was as extinct as a glacial-age volcano!

But like the ages-old volcano it bursts forth in "Breed of Men" and overwhelms him, when he meets *the* girl.

Thrills come thick and fast in this newest Hart picture. A whirlwind trip to Chicago after *his* man. A terrible fight in a cellar. A dozen other hair-raisers and then—

"Bill" Hart proposes! See it, above all things! See it today.

EXTRA

MR. & MRS. SYDNEY DREW

in

"ROMANCE AND RINGS"

A Paramount-Drew Comedy

RIVOLI

Monument Square

LOWE'S

THE LOWE STORE

NEW YORK & NEW JERSEY

1924

THE LOWE STORE
NEW YORK & NEW JERSEY
1924

THE LOWE STORE
NEW YORK & NEW JERSEY
1924

Advance Press Stories on "Breed of Men"

For Use of Exhibitors in their House Organs or for General Publicity in the
Exploitation of William S. Hart's New Photoplay.

An Artcraft Picture

WILLIAM S. HART IN "BREED OF MEN" HAS MOST UNUSUAL ROLE

Popular Artcraft Star at His
Best in His Latest Ince
Photoplay.

WHAT William S. Hart himself believes to be one of the best stories he has had for some time and which certainly presents the popular Artcraft star at his very best, is "Breed of Men," the scenes of which are laid in the fertile bottom lands of Arizona, and which will be shown at the theatre next In brief, it details the exploits of Wesley B. Prentice, a land shark who succeeds in hoodwinking the westerners to their financial loss.

"Careless" Carmody, a boss puncher, rides into the new town of Chloride and realizing he will make either a dangerous enemy or powerful friend, Prentice succeeds in getting him in a gambling game from which he emerges "broke and afoot." Then, by giving him back his horse and offering him the job of sheriff, the trickster gets Carmody on his side.

A love story enters when Carmody rescues a girl from a Mexican bad man. Later it is discovered that the land deal was a fraud and that the settlers have no claim to the property. In short, they have been bilked by Prentice. Carmody has been singing his praises, but when he learns the truth and finds that the schemer has escaped, he goes after him to revenge and redeem himself. He is believed to be in league with Prentice but when he captures the rascal in Chicago and brings him back to justice, he is hailed as a real man. Seena Owen is leading woman.

SEENA OWEN HART'S LEADING WOMAN IN HIS NEW PHOTOPLAY

Famous Artcraft Star's Latest
Picture, "Breed of Men,"
is Powerful Drama.

SEENA OWEN, who supported William S. Hart, the Artcraft star, in his recent success, "Branding Broadway" will again appear as his leading woman in his new production, "Breed of Men." This is the film for which Mr. Hart made some striking scenes in the Chicago stock-yards and it will be shown at the theatre next

There are many interesting features about this picture, which are declared to be real novelties. One particularly effective scene is that wherein "Bill" Hart, in the role of a westerner who has a passion for gambling loses his roll and his horse and is, in the parlance of the cow country, "broke and afoot." This spells literal ruin for a westerner. How the hero of the story succeeds in righting wrongs to which he has been an innocent accomplice, a tool in the hands of a sharper, and wins the love of a worthy girl form, it is asserted, one of the strongest plots that the virile star has ever had.

Mr. Hart was interrupted in the filming of one scene by the arrival of a beautiful leather picture of Fred Stone, the famous comedian who recently made three pictures for Artcraft. Bill and Fred are old time pals. When the former was in Chicago he saw Stone who was playing in "Jack O'Lantern" at the Colonial Theatre and he was the guest with his party at a performance of that musical comedy. While Fred Stone was on the coast working at the Lasky Studio, he and Mr. Hart had plenty of opportunity for reminiscing and enjoyed it immensely.

Wonderful scenic shots, Chicago stock yard scenes and so on were secured for this picture by Joe August, one of the most artistic cameramen in the profession.

LAND SWINDLES ARE EXPOSED IN HART'S FILM "BREED OF MEN"

Favorite Artcraft Star Seen as
Bad Man in Picture of
Unusual Beauty.

WILLIAM S. HART'S new Artcraft picture "Breed of Men" is a story of a land development scheme in Arizona and the unprincipled methods of a land shark are exhibited in all their bald and heartless details. Mr. Hart appears as a bad man who becomes sheriff and finally rounds up the individual who has swindled all kinds of people out of their money. The picture will be shown at theatre next

Many of the big scenes were filmed in Chicago at the stock yards while the Thomas H. Ince Artcraft star and his party were in the mid-west on their way home from the star's wonderfully successful Liberty Loan tour. The picture was completed in Hollywood and in Los Angeles. There is some wild riding and plenty of thrilling action, and from all appearances the story will be one of the breeziest the favorite Western actor has yet figured in.

Mr. Hart always excels in a role wherein he is seen as a daredevil of the open country and this is described as just such a part—one with plenty of speed, red-blood and that desirable quality known as "pep." The star is his own director and is sparing himself nothing that will make the picture most effective.

Some elaborate sets were constructed for the new picture. The cast is exceptionally fine, Seena Owen being the leading woman. Others in the cast are Bert Sprotte and Buster Irving. J. G. Hawks wrote the scenario for Mr. Hart. It is one of the best things that Mr. Hawks has ever produced and that is saying much, for he is a prolific as well as successful scenarist.

TALENTED PLAYER IS PRETTY SEENA OWEN

Chief Support of W. S. Hart in
"Breed of Men."

SEENA OWEN, who plays the leading feminine role of Ruth Fellows in "Breed of Men," William S. Hart's newest Artcraft picture of the far West, which will be displayed at the theatre on, is one of the most accomplished as well as attractive of screen actresses.

Miss Owen was born in Spokane, Wash., and educated there and in Copenhagen, Denmark. She worked for a brief period in stock upon the legitimate stage and then entered the silent drama. She appeared with various leading film concerns and has always given a good account of herself.

The charm of her ingenuous manner and her consummate artistry places her in the preferred lists of leading women. Her role in Mr. Hart's new picture is an extremely effective one and fully as attractive as the part she played in "Branding Broadway," his previous Artcraft offering.

Sprotte Talented Actor

THE heavy role in "Breed of Men," William S. Hart's newest Artcraft picture, which is on view at the theatre this week, is played by Bert Sprotte, a talented actor with forceful personality, who has appeared in many pictures with the great Western star and in other notable productions. As the oily Prentice in this picture he is highly effective. The support generally is excellent.

"BILL" HART EXCELS AS BAD MAN OF WEST

Star's Accomplishments Shown
in "Breed of Men"

TO see "Big Bill" Hart ride, shoot and rope steers in a Western photoplay, is a delight. There are few cow punchers in the West who have William S. Hart's skill in these accomplishments and when they are seen in a motion picture play, the real thing is reproduced. In his new picture, "Breed of Men," which will be shown at the theatre next, Mr. Hart discloses his ability to ride, shoot and rope as few men are able to do.

Many of the scenes were made at the world-famous stockyards in Chicago. Others were filmed in California where a complete Western street was erected and a completely fitted gambling den and other accoutrements have been provided.

The action centers about the efforts of a land shark to swindle the settlers in Arizona bottomlands. How he is brought to book by the Sheriff, played by William S. Hart, is shown graphically in the denouement of the startling story of life as it is lived in the far Southwest.

Hart Directs Himself

WILLIAM S. HART directs himself in his Artcraft pictures. That he is as successful a director as he is an actor, is exemplified in "Breed of Men," which is on view at the theatre this week, and in which he plays the role of a Sheriff who brings a swindler to book. The love element is charming.

FILM FANS ADMIRE HART'S QUALITIES

These Are Well Displayed in
Picture, "Breed of Men"

VIRILITY, the breeziness of the West, the qualities of manhood that inspire admiration, are the strongest traits of William S. Hart, whose latest Artcraft picture, "Breed of Men," will be shown at the theatre next

During his screen career, Mr. Hart has depicted Western types of every description—bad men, punchers, woodsmen, ranchers, etc. His remarkably forceful personality imparts a realism to his acting that lifts it out of the commonplace and renders it distinctly superior and convincing.

His new picture offers great opportunities for the famous star, for the role he portrays is that of a positive daredevil among cowpunchers, a man who is afraid of nothing. He is involved innocently in a great wrong which he rights, finally after some strenuous work. Seena Owen is his leading woman.

Remarkable Photoplay

WILLIAM S. HART'S new Artcraft photoplay, "Breed of Men," is a remarkable one in every respect and it is attracting large audiences to the theatre this week. The story is full of incident and human nature. It has as well a delightful love element and plenty of the wild riding that has made the Hart pictures so attractive to those who like action. Seena Owen is the leading woman. She was seen with Mr. Hart in "Branding Broadway," his recent Artcraft success.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"BREED OF MEN"

ARTCRAFT Pictures

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two One-sheets
Two Three-sheets
One Six-sheets
One Twenty-four Sheet Stand
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Breed of Men"

Artcraft Theatre

SHERMAN SQUARE

LENOXTOWN MO

TEL LENOX 209



Dear Miss Bishop:

When "Big Bill" Hart donned evening clothes for that rip-roaring Artcraft picture, "Branding Broadway," all his admirers marveled at his versatility.

But though everyone was pleased, there were some who mourned. "It's a fine picture," they said, "but—gee! we hope it doesn't mean 'Bill' is going to drop the Western stuff for good and all."

And that did scare us. For though we liked "Bill" to show he could do other things, after all, he was our idol because he was the spirit of the West to us; the West that tradition held was the real West.

And now comes "Bill's: latest picture, which you can view at this theatre beginning next

And it's the same old "Bill" in a brand new bill! A Western picture it is—and "Bill" is a cowboy and a sheriff, too. We know you'll be glad to welcome him back.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards suggested for the Exploitation of "Breed of Men"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

We are glad to announce that William S. Hart, the famous Artcraft star, will appear in his latest Ince photoplay, "Breed of Men," at our theatre next

Of course, this announcement will interest you. "Big Bill" is a prime favorite with our clientele and any picture of his is worth while. Please come early.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

Bill Hart comes here next
in his latest Artcraft picture, "Breed of Men."

We think that simple announcement is insure your presence. We don't have to tell you how good he is. You know!

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

Bill Hart comes here to-day in one of his Western pictures, "Breed of Men," a powerful story of Arizona.

It's a man's yarn about a man's man—but we have a vivid hunch that that's a woman's yarn, too.

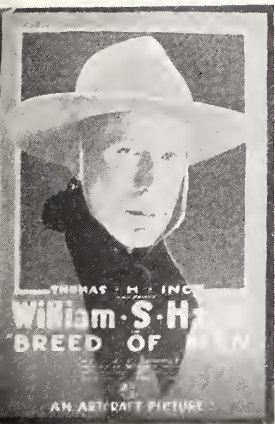
Yours sincerely,

Manager _____

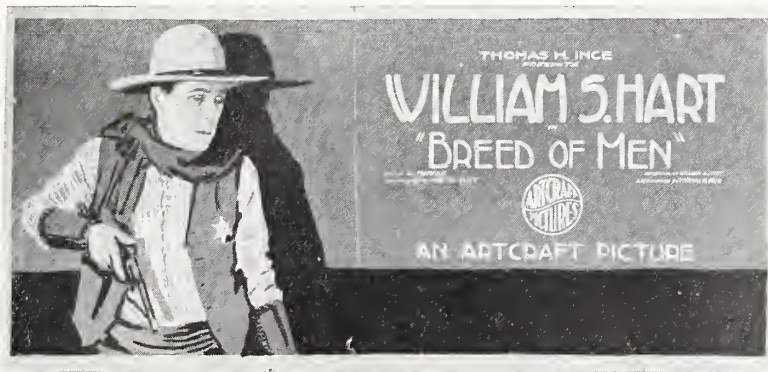
Exhibitors will be wise to mail at least one of these Postals to their patrons

ADVERTISING POSTERS FOR "BREED OF MEN"

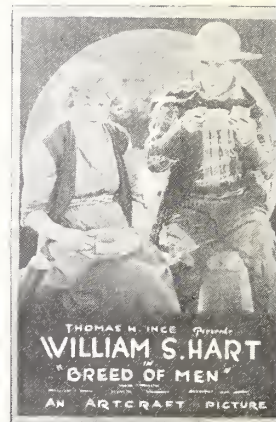
Always Obtainable at your Exchange



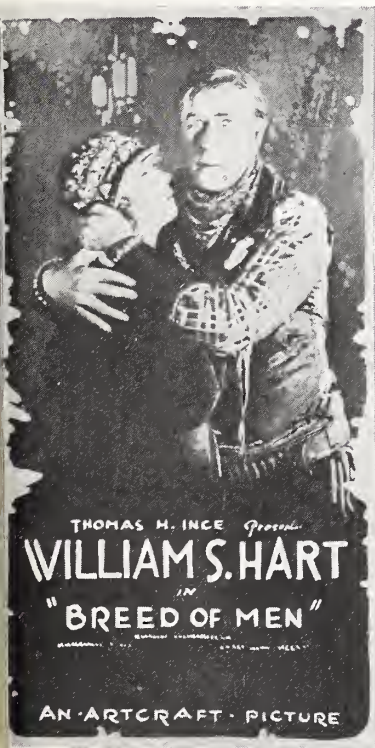
One Sheet



Twenty-Four Sheet



One Sheet



Three Sheet



Six Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

Paramount and Artcraft Releases for December, 1918 and January, 1919

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
CECIL B. DeMILLE'S "DON'T CHANGE YOUR HUSBAND"
D. W. GRIFFITH'S "THE ROMANCE OF HAPPY VALLEY"
ELSIE FERGUSON "HIS PARISIAN WIFE"
LILA LEE "THE SECRET GARDEN"
FRED STONE "UNDER THE TOP"

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD-BYE, BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
WALLACE REID "THE DUB"
JOHN BARRYMORE "HERE COMES THE BRIDE"
BRYANT WASHBURN "VENUS IN THE EAST"
VIVIAN MARTIN "JANE GOES A-WOOING"
PAULINE FREDERICK "OUT OF THE SHADOWS"
ENID BENNETT "FUSS AND FEATHERS"

Great Paramount-Artcraft Special Pictures

WILLIAM FAVERSHAM "THE SILVER KING"
WILLIAM A. BRADY'S "LITTLE WOMEN"
MAURICE TOURNEUR'S "SPORTING LIFE"

Success Series Releases

THAT HAVE AND EVER WILL DRAW BIG MONEY.

MARY PICKFORD "CAPRICE"
MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"
DUSTIN FARNUM "THE VIRGINIAN"
SPECIAL "THE TRAVELING SALESMAN"
WILLIAM FARNUM "THE SIGN OF THE CROSS"
DUSTIN FARNUM "CAPTAIN COURTESY"
MARY PICKFORD "THE DAWN OF A TOMORROW"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 29

Hard Boiled

Scheduled Release Date: 2 Feb 1919

How To Advertise Dorothy Dalton

in "Hard Boiled"

Presented and Supervised by Thomas H. Ince

A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

Dorothy Dalton in "Hard Boiled"



"I won't let go till you do."
Thos. H. Ince presents DOROTHY DALTON in "Hard Boiled."
A Paramount Picture



"What are you going to do about it?"
Thos. H. Ince presents DOROTHY DALTON in "Hard Boiled."
A Paramount Picture



"What ye doin' up there?"
Thos. H. Ince presents DOROTHY DALTON in "Hard Boiled."
A Paramount Picture



Thos. H. Ince presents DOROTHY DALTON in "Hard Boiled."
A Paramount Picture



"Wait a minute."
Thos. H. Ince presents DOROTHY DALTON in "Hard Boiled."
A Paramount Picture



DOROTHY DALTON
in "Hard Boiled."
A Paramount Picture



Thos. H. Ince presents DOROTHY DALTON in "Hard Boiled."
A Paramount Picture



Thos. H. Ince presents DOROTHY DALTON in "Hard Boiled."
A Paramount Picture



Thos. H. Ince presents DOROTHY DALTON in "Hard Boiled."
A Paramount Picture



Thos. H. Ince presents DOROTHY DALTON in "Hard Boiled."
A Paramount Picture

ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Chats With Exhibitors on Dorothy Dalton and Her New Paramount Picture "Hard Boiled"

EVERY exhibitor who has shown a Dorothy Dalton Paramount picture in recent months, knows from practical experience that all have distinct box-office value. Independent of the popularity of Miss Dalton, who is one of the most talented of the famous Thomas H. Ince stars, the pictures are master productions, every one of which serves to fill motion picture theatres to capacity.

Dorothy Dalton, the Star

DOROTHY DALTON, one of the foremost of the Thomas H. Ince galaxy of brilliant stars, ranks high in the estimation of film fans all over the country. She is a player of genius whose remarkable versatility, has evidenced itself in a series of roles as antipodal in conception, methods and execution as it is possible to conceive, but in each portrayal, light or heavy, tragic or humorous, her artistry never is at fault. In her recent success, "Quicksand," she had a role of unusual dramatic power, but in "Hard Boiled," in which she appears as a prima donna, who is stranded in a strange community, she will be seen in a characterization that will stamp her as a comedienne second to none in the silent drama.

John Lynch, the Author

JOHN LYNCH, author of "Hard Boiled," is a well known writer of screen stories. He formerly was a theatrical manager, and wrote theatrical reminiscences for American and European publications. He is author of such screen stories as "The Sin Ye Do," "The Bride of Hate," "Blood Will Tell," "Flying Colors," and others.

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R. Cecil Smith, Scenarist

R. CECIL SMITH is one of the best known photoplaywrights in the country. He has adapted numerous screen stories with great success and in "Hard Boiled," his craftsmanship is displayed with most gratifying results.

A Charming Story

CORINNE MELROSE, the prima donna of the Compton Musical Company, finds herself in desperate straits when that organization is stranded in the country town of Nilesburg. She gives all her money to assist a woman member of the company to get out of town, and when Billy Penrose, the tenor, her sweetheart, offers her financial aid, she refuses him curtly, for she is a bit jealous of his attentions to another woman. Left to her own resources, Corinne seeks a job in Nilesburg, and she meets Deacon Simpson, a skinflint of the sanctimonious order, who seeks to force his attentions upon her. Through the ticket agent, Corinne meets Aunt Tiny Colvin, a loveable old maid, who has fallen into the clutches of Deacon Simpson, a

usurer, who threatens to foreclose his mortgage unless she repays the money she owes him. Corinne takes up her residence in Aunt Colvin's house and when she hears of the latter's financial troubles, she brings her wits to bear to circumvent the Deacon. She sets a trap for the old rascal and he is glad to surrender Aunt Colvin's note to avoid scandal and the wrath of his wife. Meanwhile, Billy Penrose discovers Corinne and asks her to marry him forthwith. He insists that she take to the road with him, but Corinne is attached to Aunt Colvin, and she persuades Billy to settle down in Nilesburgh, where they wed and open a hotel, on the roof of which, in the near future, they purpose to open a cabaret show.

Victor L. Schertzinger, Director

VICTOR L. SCHERTZINGER is a talented director whose work is much admired by the film public. He piloted Charles Ray in many of his picture successes, and he is responsible for Miss Dalton's recent success, "Quicksand." He has done excellent work in "Hard Boiled," as press and public doubtless will admit.

Capable Support

MISS DALTON is splendidly supported in "Hard Boiled." Her leading man is C. W. Mason, an excellent actor, and others in the support include Billy Courtwright, Gertrude Claire and Walter Hiers, all players of ability.

John Stumar, Cameraman

JOHN STUMAR has done unusually fine photographic work in "Hard Boiled." Mr. Stumar is a conscientious photographer with an eye for the artistic that never fails him. His skill with lightning and other technical effects are difficult to surpass.

CAST AND STORY OF "HARD BOILED"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Dorothy Dalton's Latest Photoplay.

A Paramount Picture.

Dorothy Dalton Portrays Role of Stranded Prima Donna in Her New Paramount Photoplay, "Hard Boiled"

*Story Deals With the Adventures of a Singer Who Finds Love, Happiness and a
Home in a Small Western Community.*

CORINNE MELROSE, prima donna of a musical comedy company, is stranded in the hick town of Nilesburg. All the company manage to get away, she giving her own savings to help one of the girls to her own town. She might have gone, too, had she accepted aid from her sweetheart, Billy Penrose, the tenor. But in a fit of jealousy she rejected his kind offer of assistance.

Left to her own resources, Corinne faces the almost hopeless task of finding a job in Nilesburg. The only inhabitant with whom she has spoken is a sanctimonious old skinflint, Deacon Simpson, who attempted to force his attentions on her during the last performance of the defunct opera company. She learns from the ticket agent at the depot of a good hearted old lady who might possibly aid her and makes her way to the cottage of Miss Tiny Colvin, who has this charitable reputation.

Old Miss Colvin welcomes the wanderer without question and Corinne soon finds herself installed in a home whose mistress radi-

"HARD BOILED"

The Cast

Corinne Melrose, a Prima
Donna Dorothy Dalton
Billy Penrose, a Tenor
C. W. Mason
Deacon Simpson, a Money
Lender Billy Courtwright
Aunt Tiny Colvin. Gertrude Claire
Hiram Short.....Walter Hiers

ates kindness. Miss Tiny in her unworldliness has become entangled in the meshes of the local money lender, Deacon Simpson, who threatens to foreclose on the homestead unless the small loan is paid immediately.

Corinne, a stranger and penniless, sets her wits to work to baffle the old skinflint and save the home of her benefactress. This situation furnishes opportunity for the development of some clever comedy, combined with dra-

matic action. Corinne uses all the wiles she has acquired in her stage experiences. She cleverly sets a trap for the old deacon, quite susceptible to feminine charms, and entangles him in such a manner that he is glad to surrender Aunt Tiny's note in order to avoid scandal and the wrath of his wife.

At the height of her triumph, Billy Penrose, who has been seeking her day and night, discovers Corinne and insists on an immediate marriage. Billy, who is now prosperous, wishes to take to the road again with their own show, but Corinne, who has become attached to the town and Aunt Tiny persuades him to settle down in Nilesburg. They are now running the principal hotel in the town and threaten to open a cabaret show on the roof next season.

The story was written by John Lynch and the picture was directed by Victor Schertzinger, under the supervision of Thomas H. Ince. It will be shown at the.... theatre next with elaborate accessories.

P R E S S

Dorothy Dalton Scores Hit in "Hard Boiled"

DOROTHY DALTON forcefully demonstrated her dramatic ability in the Thomas H. Ince-Paramount photoplay, "Hard Boiled," which was shown at the theatre yesterday.

This charming young actress has firmly established herself as a dramatic actress and proves in this latest picture that, she is capable of sparkling light comedy work. Just as she has been ad-

mired in her heavier roles so she will be loved as Corinne Melrose, the stranded prima donna in the hick town of Nilesburg. She plays the part of a girl called upon to use her wit to extricate herself and a benefactress from an embarrassing situation and she does this with such a charm and such good taste that we will await with anxious expectance the next comedy drama featuring this star. The

R E V I E W

story was written by John Lynch and directed by Victor Schertzinger. The photography is exceptionally good and the exterior locations have been so carefully selected that they make the production decidedly an artistic one. The support was admirable, the work of C. W. Mason, Billy Courtwright, Gertrude Claire and Walter Hiers being most praiseworthy.

PERSONAL PROGRAMME PARAGRAPHS

For Use of Exhibitors in Their House Organs or For General Publicity.

DOROTHY DALTON, the beautiful Thomas H. Ince star, whose latest photoplay is "Hard Boiled," which will be shown at the theatre, evinced a strong desire for dramatic work when she was a mere school-girl. After a course in a dramatic school she found her first stage opportunity supporting Virginia Harned, during a season of stock in Chicago. Wright Huntington was in this same company and in the following season when he established a stock company of his own in a Middle West city, he engaged Miss Dalton to play ingenue roles. For two seasons following, she toured the Orpheum circuit in a sketch, "The Smuglers," of her own writing. Then she played with the famous Elitch's Garden Stock Company in Denver, and later was leading woman in the B. F. Keith Stock Company in Portland, Maine. From here she went to Los Angeles, where she was immediately engaged by Thomas H. Ince to appear in photoplays. Her first camera work was in support of William S. Hart in "The Disciple." Her success was so pronounced that she was later starred and has achieved triumphs in such productions as "The Flame of the Yukon," "Chicken Casey," "Back of the Man," "The Weaker Sex," "The Female of the Species," "Vive la France," and many others known to Paramount film fans.

* * *

The "free list" of a theatre is the object of a clever bit of satire on the part of the author, John Lynch, in "Hard Boiled," the latest Thomas H. Ince photoplay featuring Dorothy Dalton, which will be seen at this theatre soon. The picture ludicrously shows among other incidents the admission of editors, constables, mayor, councilmen, and influential citizens with their large families, all on passes. Mr. Lynch was at one time a theatre owner himself, and he knows what he is talking about.

* * *

Victor L. Schertzinger, director of "Hard Boiled," in which Dorothy Dalton, the Thomas H. Ince star,



Dorothy Dalton

will appear soon at this theatre, is not only a skillful director but a musician of the first quality. He is a composer, a performer of more than ordinary merit and withal a talented individual with a host of accomplishments. His work in Ince pictures as director for Charles Ray and Miss Dalton, both stars of the Paramount list, has proved his skill with this variety of work.

* * *

Some clever bits of photography are seen in "Hard Boiled," the new Thomas H. Ince photoplay featuring Dorothy Dalton, which will have an early presentation at the Theatre. Two of these which taxed the ingenuity and patience of the cameraman are especially pleasing—one shows a whippoorwill in the evening and the other shows the fireflies sparkling in the evening dusk over the cattail in the lowlands.

* * *

The difficulty of running a village hotel, especially by a stranded tenor in a musical comedy, furnishes a field for much comedy in "Hard Boiled," the latest Thomas H. Ince photoplay in which Dorothy Dalton is featured. It will be shown at this theatre shortly.

* * *

John Stumar, as usual, is said to have secured some unusually fine views in his photographic work on "Hard Boiled," Dorothy Dalton's new Paramount picture, which comes to the theatre next Mr. Stumar is a conscientious cameraman with an eye for the artistic that never fails him. His skill with lighting and the more difficult technical effects has seldom been surpassed.

* * *

The author of "Hard Boiled," a new Paramount picture starring beautiful Dorothy Dalton, of the Thomas H. Ince forces, is John Lynch, while Cecil R. Smith did the scenario. The combination is responsible for some of the best things that have emanated from the Ince studio and the present example is said to be one of the very best efforts. This photoplay will be displayed at the theatre on with adequate accessories.

NEW STRINGS FOR YOUR BOW.

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

CONCERNING

DOROTHY DALTON IN "HARD BOILED"

A Paramount Picture.

Salutation.

GOOD evening, Mr. Livewire! You've got a winner coming to your theatre when you show Dorothy Dalton in "Hard Boiled." We've seen the picture and know that it will make them come a-running for seats.

You know what a good looking young person Miss Dalton is on the screen. That will attract the men. When the women know that she really "vamps" for the purpose of saving another woman, virtually friendless and alone in the world, from financial ruin planned by a sanctimonious old scoundrel, they'll want to see her, too. And while they may not altogether approve her methods, they will applaud her motive and her results.

There are comedy elements, too, that will appeal to every class. You've got a dandy show in "Hard Boiled," and we know you'll do well with it. Thank you!

Co-Operation.

JOHN LYNCH wrote the story of "Hard Boiled" and R. Cecil Smith picturized it. Victor Schertzinger directed the production, which was photographed by John S. Stumar and supervised by Thomas H. Ince.

Supporting Miss Dalton in the cast are Billy Mason, Billy Courtwright, Gertrude Claire and Walter Hiers.

Exploitation.

DOROTHY DALTON needs little exploitation other than the advertising of her name and the title of her picture, with the conspicuous use of the Paramount trademark.

The posters issued for "Hard Boiled" will draw immediate attention, and will stimulate attendance. We would recommend the generous use of posters on all available stands.

Good combinations of one-sheets and three-sheets can be made in your lobby.

The advertising and production cuts and mats for newspaper use can be supplemented by the use of catch-lines in your ad copy.

In this play Miss Dalton "vamps" to defeat the evil purposes of a hypocritical old man, thus fighting the devil with his own weapons. Use this suggestion in your ad copy.

Interrogation.

IF you were a show-girl stranded in a village, and a sweet-faced old lady took you into her home and mothered you, would you play the "vamp" if necessary to save her cottage from foreclosure by a pious old skinflint? See "Hard Boiled" for the answer.

SHE was "Hard Boiled," the villagers said, because she was a stranded showgirl. But she proved that she had a heart when it came to a question of fooling an old skinflint hypocrite to save the home of her benefactress. Did she do right? See "Hard Boiled" for the answer.

Reputation.

DOROTHY DALTON has won a singularly strong hold on the affections of the motion picture public, by reason of her wealth of personal charm and her polished acting.

The big Paramount successes in which she has starred are as follows:

"The Price Mark"
"Love Letters"
"Flare-Up Sal"
"Love Me"
"Tyrant Fear"

"The Mating of Marcella"
"The Kaiser's Shadow"
"Green Eyes"
"Vive la France"
"Quicksand"

NEW STRINGS FOR YOUR BOY

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a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty mo-
tor had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

STRAND THEATRE

THOMAS H. INCE presents

Dorothy Dalton



By John Lynch
Scenario by R. Cecil Smith
Directed by Victor Schertzinger
Photographed by John S. Stumar
Supervised by THOMAS H. INCE

In this picture
Dorothy Dalton is a
prima donna. A prima
donna's life is packed
with surprises—so is
Dorothy Dalton's act-
ing. She reveals the
difficulties of stage-life
in a rube town. Can
you imagine them?
Maybe, but why not
see them?

Also
Paramount-Flagg Comedy
"The Hart of the Dreadful West"
Paramount-Bray Pictograph
"The Silent Gun of the Future"
Latest News Weeklies

STRAND

Broadway at Main Street

Paramount-Flagg Comedy
"The Hart of the Dreadful West"

Paramount-Bray Pictograph
"The Silent Gun of the Future"

Latest News Weeklies

THOMAS H. INCE presents

Dorothy Dalton



By John Lynch
Scenario by R. Cecil Smith
Directed by Victor Schertzinger
Photographed by John S. Stumar
Supervised by THOMAS H. INCE

THE only thing "rubic" about
Dorothy Dalton is her lips! Yet
she settles down in a rube town.
Why?—that's the picture. She
surely does give the gossips some-
thing to chew on. Come and see
her do it!

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

STRAUD

Established in 1885

The Straud Company
 1000 Broadway, New York
 Telephone 1000

Dorothy Dalton



The Straud Company
 1000 Broadway, New York
 Telephone 1000

STRAUD

THEATRE

Dorothy Dalton



The Straud Company
 1000 Broadway, New York
 Telephone 1000

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fused.
It is
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a single seated machine.
In reply to a question by Senator Nor-
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A detailed examination of the marks on
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the vessel striking a submarine.

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RIVOLI

Monument Square

Paramount-Flagg Comedy, "The Hart of the Dreadful West"

Paramount-Bray Pictograph, "The Silent Gun of the Future"

Latest News Weeklies

THOMAS H. INCE presents

Dorothy Dalton

in
**"HARD
BOILED"**



A Paramount Picture

By John Lynch. Scenario by R. Cecil Smith
Directed by Victor Schertzinger Photographed by John S. Stumar
Supervised by THOMAS H. INCE

Eyes right! Eyes left! Oh, they'll be popping out
all through the audience as Dorothy Dalton shows
the difficulties of life behind the scenes and on the
stage. Do you know what they are? Come and see.

**FRUITS OF CONQUEST
HELD UP TO TROOPS**

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

**ARMY DESERTER TELLS
OF WORKING AS SPY**

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RIVOLI

International Theatre

Presenting the most famous and successful play of the century
 The story of the life of the great man
 from birth to death

Dorothy Dalton

Wants

to see the world



She is the only woman in the world who has seen the world
 and she is the only woman who has seen the world
 and she is the only woman who has seen the world
 and she is the only woman who has seen the world

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Presentation of
Dorothy Dalton's New Photoplay, "Hard Boiled."
A Paramount Picture.

EMPLOYS WOMAN'S WIT TO EXCELLENT PURPOSE IN PICTURE

Dorothy Dalton Has Unusually
Fine Role in New Film
"Hard Boiled"

WOMAN'S wit as a weapon against the cruel business tactics of a mercenary skinflint furnishes the principal action in the latest Thomas H. Ince-Paramount photoplay, "Hard Boiled," which will be seen at the theatre next, with Dorothy Dalton handling the woman's side of the argument.

The writer of the story, John Lynch, has chosen to place the woman, whose wit is to be called into play, in a most disadvantageous position. Being the prima donna of a musical comedy company and a city reared woman, he strands her in a prosaic hick town without money. The only person in the place to whom she has ever spoken is the money loaner, against whom she is to match brains.

Corinne Melrose, the singer, on advice of the station agent, seeks refuge in the home of Tiny Colvin, an elderly woman of charitable reputation. She finds this woman radiates kindness and, unquestioned, takes her into her home. Here the guest discovers that Tiny is about to be thrown from her dwelling by the old skinflint deacon because of her inability to pay a small note, now overdue. Corinne sets about it, with wit as her only weapon, to bring the misery and heartless old deacon to his knees.

How she cleverly weaves her web and traps her victim, susceptible to the allurements of feminine charm, furnishes lively action and sparkling comedy situations. The picture was directed by Victor L. Schertzinger. The supporting company, headed by C. W. Mason, is of the best.

TURNS TABLES ON AGE OLD SITUATION IN NEW PHOTOPLAY

Dorothy Dalton Has Strong
Characterization in
"Hard Boiled"

PHOTOPLAY theatre patrons will be interested to know that Dorothy Dalton, the brilliant Thomas H. Ince star, turns the tables on a familiar dramatic situation in "Hard Boiled," her new Paramount picture that will be shown at the theatre next

Instead of the little country girl being stranded in the city and having to work out her salvation, she plays the part of a big city girl—the prima donna of a musical comedy company—stranded in a decidedly hick town. The small town has lurid temptations for the metropolitan miss as the great city has for the unsophisticated lass. That it is a greater problem to make a livelihood in the country by a girl trained to the way of crowded streets than it is in the city by a girl from the farm, is convincingly portrayed.

Dorothy Dalton is seen as Corinne Melrose, the singer, stranded in Nilesburg, when the theatrical ghost fails to walk. How she wins the affection of a motherly old woman and by her wits saves her benefactress from the grasping clutches of a skinflint money loaner furnishes the action for the story.

It so happens that the money loaner is an old man who attempted to force his attentions on the singer during the last performance of the musical show and she sees this weakness as a weapon to attain her purpose. The trap she sets and its success, furnishes a great deal of clever comedy that has been brought out in a telling manner by the able directing of Victor L. Schertzinger.

NEW CHARACTER FOR DOROTHY DALTON IN HER LATEST PICTURE

Paramount Star Has Unusual
Role in Her Newest Film
"Hard Boiled"

DOROTHY DALTON, one of the best known of dramatic screen stars, appears in a decidedly new character in "Hard Boiled," the new Thomas H. Ince-Paramount photoplay that comes to the theatre next In this story, written by John Lynch, she has a part that mingles comedy and pathos. She is the light, frivolous musical comedy star stranded in a country town and she is compelled to get some kind of work or starve. The handling of this characterization was entrusted to the capable directorship of Victor L. Schertzinger, who recently has been directing the plays of Charles Ray.

The small town setting naturally brings into the action of the story a variety of types, always material for the creation of wholesome comedy. So Corinne Melrose, the character played by Miss Dalton, finds she has to deal with the rural theatre owner, the skinflint money lender, the village gossip, the local Beau Brummel, etc. A kindly old woman takes the singer into her home when she is stranded. She repays this kindness by saving her benefactress from the wiles and designs of grasping small town enemies.

"Smiling Billy" Mason plays the leading male role in "Hard Boiled." Mr. Mason is one of those happy-go-lucky chaps whose very presence is infectuous. Others in the cast are Billy Courtwright, who has the role of a rascally old deacon; Gertrude Claire, who has a gentle, motherly role, and Walter Hiers, a well known young actor of the heavyweight type.

HARD LINES WHEN HARD LUCK RULES

**"Hard Boiled" Excellent Film
for Dorothy Dalton**

IT'S hard lines for the traveling theatrical or musical troupe when old Hard Luck gets in his fine licks and strands them on the financial rocks. That's what happened to an aggregation known as the Compton Musical Company, which went broke at Nilesburgh. But the sequel is really funny.

Old Deacon Simpson, one of the most sanctimonious chaps in this vicinity, tried his best to make an impression on the fair Corinne Melrose, prima donna of the company, but got scant encouragement till the latter went to live with Aunt Tiny Colvin. Everybody knows that Aunt Tiny's home is mortgaged to Simpson. When Corinne learned he was about to foreclose she started in to "vamp" him, in a ladylike way. Result: he got so tangled in the meshes of the good hearted siren that he was happy to escape by relenting in the matter of the mortgage. So all's well that ends well.

This is the story of "Hard Boiled," a new Paramount picture which is to be seen at the theatre next, with lovely Dorothy Dalton as star. It is a Thomas H. Ince picture, directed by Victor L. Schertzinger.

Some Clever Sayings

AS the leading woman in a musical comedy, Dorothy Dalton, in her latest Thomas H. Ince photoplay, "Hard Boiled," which is on view at the theatre this week, brings to the screen some clever sayings that will remind the spectators of the lines made popular by Rose Stahl in "The Chorus Lady." The support is of unusual excellence.

SKINFLINT ROUTED BY BEAUTY AND WIT

**New Dalton Picture Story of
"Hard Boiled" Clever**

CORINNE MELROSE, beautiful and accomplished, but unfortunate enough to be stranded in a small town, when her show goes on the rocks, put her beauty and wit to a good account recently, when she succeeded in entangling Deacon Simpson so that he was forced to act like a white man in regard to his mortgage on the little home of Aunt Tiny Colvin.

This incident forms the central idea of the story of Dorothy Dalton's new Paramount picture, "Hard Boiled," which will be seen at the theatre next This picture was directed by Victor L. Schertzinger under the supervision of Thomas H. Ince.

Miss Dalton, as the prima donna, does some of the finest acting of her career. She is ably supported by a fine cast including "Smiling Billy" Mason as leading man.

The country town types are well presented and the manner in which the clever girl outwits the shrewd and rascally old deacon will prove highly edifying to the public.

Well Known Actress

GERTRUDE CLAIRE, who plays the part of the lovable old maid in Thomas H. Ince's latest photoplay, "Hard Boiled," starring Dorothy Dalton, which is being shown at the theatre this week, is probably one of the best known character women on the screen today. During her early life in Boston she played in repertoire and later managed her own theatre. Her screen career includes important parts in such productions as "Ramona," "The Jungle Child," "The Criminal," "The Crab," "The Female of the Species," "Seeking Happiness," "Madcap Madge," "Golden Rule Kate," "The Mother Instinct," and many others.

WALTER HIERS IS IN DALTON PHOTOPLAY

**Excellent Actor Has Fine Role in
"Hard Boiled"**

WALTER HIERS, a well known actor of character roles and light comedy, who was recently engaged by Thomas H. Ince for Paramount pictures, will make his first screen appearance with Dorothy Dalton in "Hard Boiled," at the theatre next Mr. Hiers appeared in "The Mysterious Miss Terry" and also with Jack Pickford in "Seventeen."

He was born in 1893 and educated at Savannah and in Peekskill Military Academy. His stage experience has been confined to vaudeville, but he has had a rather lengthy career in pictures, starting with Majestic, Lubin, Thanhouser and continuing in Metro, Frohman, Famous Players, Selig, etc.

Inasmuch as he is in the heavy-weight class, he has done many numerous parts as the "fat boy" order. Being a versatile actor, however, Mr. Hiers doubtless will prove a valuable acquisition to the Ince forces. Mr. Hiers has an excellent role in "Hard Boiled," of which he makes the most.

Biter Bitten Here

THE public always loves to see the biter bit and in Dorothy Dalton's new picture, "Hard Boiled," which is on view at the theatre this week, the manner in which a rascally old deacon is beaten at his nefarious games by a charming prima donna pleases everybody who cares for a wholesome story of life in a small town. There is comedy galore. It is a Thomas H. Ince-Paramount picture and Victor L. Schertzinger was the director.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"HARD BOILED"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-Sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

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Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Hard Boiled"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Miss Palmer:

Next we shall introduce to you Dorothy Dalton in her latest Paramount production, "Hard Boiled."

You are going to meet the charter member of the Hard Boiled Eggs of America in the person of Deacon Simpson. The Deacon was so jealous of the dollar sign that his eyes actually turned green, though originally they were a beautiful blue. He didn't care any more about fifty cents, say, than the ex-Kaiser cared about winning the war.

He got to care about one other thing, too. Her name was Corinne Melrose (played by Dorothy Dalton). He "fell" for her the night he heard her sing down at the "op'ry house."

That night happened to be the last night of the Compton Musical Company's existence. The Manager beat it back to New York and left the members stranded.

And here was Dorothy Dalton stranded in the town where the Deacon lived—

Wait till you see the way she made the Deacon loosen up! Oh, lady, lady! He's never been the same man since.

Yours very truly,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards suggested for the Exploitation of "Hard Boiled"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Palmer:

Did you ever meet a man so miserly that Shylock wouldn't speak to him if he passed him in the street?

That's the sort of a Hard Boiled Egg Deacon Simpson was.

Then Dorothy Dalton made him loosen up. "Hard Boiled," her newest Paramount comedy, will tell you all about it, beginning next

Sincerely yours,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Palmer:

Deacon Simpson was not only a bad egg; he was hard-boiled, at that!

Then he sort o' fell for Dorothy Dalton; and because he was boss of the town he thought he could boss Dorothy Dalton.

But there's only one boss when Dorothy's around—and that's Dorothy. Come and see her in "Hard Boiled," beginning next

Sincerely yours,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Miss Palmer:

Don't forget that to-day (.....) Dorothy Dalton comes here in her newest Paramount comedy, "Hard Boiled." In it, she gets stranded in a small town, makes a hard-boiled deacon loosen up, saves a motherly and lovable old soul from poverty—and lots else.

Don't miss it!

Sincerely yours,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

LETTER

Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 10th inst.

and in reply to inform you that the same has been forwarded to the proper authorities.

I am, Sir, very respectfully,
Your obedient servant,

J. H. [Name]

I am, Sir, very respectfully,
Your obedient servant,

I am, Sir, very respectfully,
Your obedient servant,

I am, Sir, very respectfully,
Your obedient servant,

Respectfully,
J. H. [Name]

I am, Sir, very respectfully,
Your obedient servant,

I am, Sir, very respectfully,
Your obedient servant,

Respectfully,
J. H. [Name]

Respectfully,
J. H. [Name]

ADVERTISING POSTERS FOR "HARD BOILED"

Always Obtainable at your Exchange



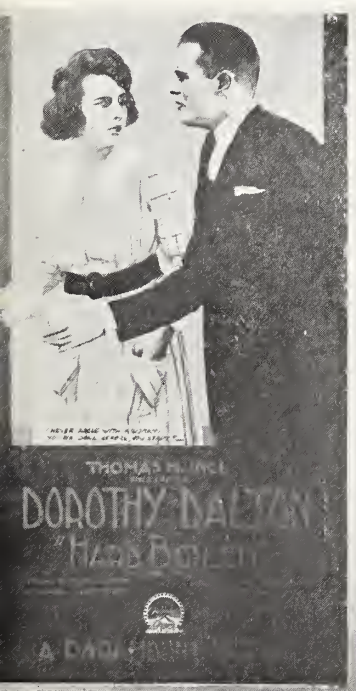
One Sheet



One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVER PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD BYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLAPK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have a Reputation To Maintain



(And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





How To Advertise
ENID BENNETT
in
“Happy Though Married”
Presented and Supervised by Thomas H. Ince
A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Enid Bennett in "Happy Though Married"

Actual cuts are about three times the size of the illustrations.

Reduced
Illustrations
of 3-col.
cuts and
mats.



Thos. H. Ince presents ENID BENNETT in "Happy Though Married"
A Paramount Picture

"We shall be so happy in our own home"
Thos. H. Ince presents ENID BENNETT in "Happy Though Married"
A Paramount Picture

Reduced
Illustrations
of 2-col.
cuts and
mats.



"Just look at these people"
Thos. H. Ince presents ENID BENNETT in "Happy Though Married"
A Paramount Picture



Thos. H. Ince presents ENID BENNETT in "Happy Though Married"
A Paramount Picture



"I can raise something"
Thos. H. Ince presents ENID BENNETT in "Happy Though Married"
A Paramount Picture

Reduced
Illustrations
of 1-col.
cuts and
mats.



Thos. H. Ince presents ENID BENNETT in "Happy Though Married"
A Paramount Picture



Thos. H. Ince presents ENID BENNETT in "Happy Though Married"
A Paramount Picture



Thos. H. Ince presents ENID BENNETT in "Happy Though Married"
A Paramount Picture



Thos. H. Ince presents ENID BENNETT in "Happy Though Married"
A Paramount Picture



Thos. H. Ince presents ENID BENNETT in "Happy Though Married"
A Paramount Picture

Top Row—Two Three-Column Cuts and Mats
Centre Row—Three Two-Column Cuts and Mats
Bottom Row—Five One-Column Cuts and Mats

Reduced as Shown Above

Order from Your Exchange the ones you can use.

All the cuts shown above are for newspaper use. One one-col. line cut of the star is included.

This will print well on any kind of paper.

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, 1st Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK



AD CUTS
and MATS



Talks With Exhibitors on Enid Bennett and Her New Ince-Paramount Picture, "Happy Though Married"

AS a stellar attraction in motion pictures, Enid Bennett, the dainty Thomas H. Ince star in Paramount photoplays, stands high in the estimation of the general public. Coupled with her drawing power as an actress of talent and personal charm, all of her pictures are Ince productions and this combination is susceptible of little improvement. The fact, therefore, is generally recognized by exhibitors that an Ince picture starring Enid Bennett is as sound an investment as a four and one-half per cent United States gold bond.

Enid Bennett, Charming Star

EVERY film fan who has seen Enid Bennett in her recent Thomas H. Ince-Paramount photoplay successes, has reason to congratulate himself upon the entertainment her exquisite art has supplied to him. There are few, if any, film stars, who combine the essentials of art and personality more felicitously than she. She is at once a player of genius and a woman of captivating charm, two qualifications that serve to render her screen portrayals absolutely distinctive. Miss Bennett is creative and she vests her characterizations with those satisfying embellishments which betray the student as well as artist, and which serve to endear her the more with her rapidly increasing clientele. In "Happy Though Married" she presents a new and novel character in the portrayal of which she exhibits exceptional powers as a comedienne. Her work in "Happy Though Married" is exquisite and I do not hesitate to predict that her impersonation of Millicent Lee, the bride who seeks in vain to guide her husband's acts by rules cribbed from a theoretical book on marriage, will insure salutary lessons and sound entertainment for old and young married folk alike.

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Lois and Arthur Zellner, Authors

WITH a record for clever motion picture roles, Lois and Arthur Zellner have done excellent work in "Happy Though Married." It was Lois Zellner who wrote "The Keys of the Righteous," the first picture in which Miss Bennett was starred by Thomas H. Ince, and the collaboration of the Zellners in "Happy Though Married" has been singly successful.

A Splendid Story

MILLCENT LEE'S sweetheart, Stanley Montjoy, leaves her in the care of Bob Davis, a friend, and goes to South America with his brother Jim, to work a mining claim. They are about to quit their claim in disgust when Don Jose Paralta, a wily Spanish landowner, makes them a flattering offer for their property. His niece, Diana, who falls in love with Jim, advises them to refuse the offer, and some days later they strike a rich vein of ore. Stanley goes to the United States to interest capital in the development of the mine and he and Milli-

cent are immediately married. On their wedding day, Davis presents a book entitled "How to Be Happy Though Married," to Stanley and this is found in his trunk by Millicent who takes the cynical advice of the author greatly to heart. In the same trunk she finds a photograph of Diana, who, meanwhile has become the bride of Jim Mountjoy, and believing her husband loves the original of the photograph, Millicent becomes suspicious of Stanley. Jim and his bride come to New York and Stanley goes to meet them. They are separated and Jim takes Diana to the home of Millicent, who recognizes her immediately. A series of complications ensue and there is a furious dance of cross purposes until the mystery is cleared and all ends happily.

C. Gardner Sullivan, Scenarist

C. GARDNER SULLIVAN wrote the scenario of "Happy Though Married," and no special notice calling attention to his brilliant work is needed. It is not amiss however to say, that there are few scenarists comparable to Mr. Sullivan, whose prolific output is characterized by that excellence which the works of masters of their crafts invariably display. His superior skill is admirably displayed in "Happy Though Married," his latest production.

Fred Niblo, Director

FRED NIBLO, husband of Enid Bennett, directed his wife in this picture with brilliant results. Mr. Niblo is a skilled director and he has made numerous successful productions.

Strong Support

MISS BENNETT'S support includes Douglas MacLean, her leading man; Philo McCullough, Hal Cooley, Vola Vale and Lydia Yeamans Titus, all players of experience and ability.



THE UNIVERSITY OF TORONTO
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Cast and Story of "Happy Though Married"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Enid Bennett's New Photoplay
A Paramount Picture.

Enid Bennett's New Photoplay, "Happy Though Married" Has Charming Story That Will Appeal to All Wedded Folk

*Dainty Thomas H. Ince-Paramount Star Portrays Role of Heroine Bride Who
Vainly Seeks to Govern Her Husband by Written Formula.*

THE Montjoy brothers, Stanley and Jim, own a claim in South America upon which they have been prospecting for several years.. The struggle has been long and hard with little apparent prospect of success. This continued disappointment presses heavily on Stanley as the dearest little girl in the world, Millicent Lee, is waiting for him in the old country.

Millicent lives in Albany with an old Aunt, Mattie Stark, who does not approve of long distance engagements. The only confidant the girl has is Stanley's old friend, Bob Davis, who tries to entertain her during the absence of her sweetheart. Milly, who writes to Stanley by every mail, mentions Bob's well intentioned kindness so frequently that Stanley in his far away mine becomes a prey to unreasoning jealousy.

At the opening of the story the two Montjoy brothers are about to give the mine up as a hopeless proposition when they receive a visit from Don Jose Paralta, a wily Spanish land-owner, and his charming niece, Diana. The Don makes a suprising offer for the mine, but warned by Diana, who has taken a great fancy to Jim, the offer is refused.

Shortly afterwards the boys strike a rich vein of ore and Stanley, laden with specimens, leaves for home to interest capital in the property. Stanley arrives in Alb-

"HAPPY THOUGH MARRIED"

The Cast

Millicent Lee.....Enid Bennett
Stanley Montjoy, a Prospector
Douglas MacLean
Bob DavisPhilo McCullough
Jim MontjoyHal Cooley
Diana RamonVola Vale
Aunt Mattie
Lydia Yeamans Titus

any, where Millie is staying with her aunt, and although he is still suspicious of his friend, Bob, claims the waiting Millicent, and Bob officiates as best man at the hasty wedding. In a spirit of harmless pleasantry the best man presents Stanley with a copy of a book entitled, "How To Be Happy Though Married." Stanley places the book in an old trunk, without even opening the covers.

The young couple settles down in their suburban cottage and everything marches happily until one day in tidying up, Milly comes across the book which she finds is full of cynical advice for young married couples, heavily underscored—presumably by Stanley, her husband, and more dreadful than all, she unearths the portrait of a charming Spanish senorita. This, of course, although Milly does not know it, is Jim's sweetheart, Diana. From

this moment on, Millie views Stanley's actions with suspicion, and governs her conduct towards him by the wiser rules laid down in the book.

Stanley, who is immersed in a business deal concerning the mine, cannot understand Millie's changed attitude and concludes that she still has a lingering affection for Bob. At this juncture, he is called to New York to meet Jim, who has arrived from South America, bringing with him Diana, to whom he has been married during their absence.

Through a series of misadventures, Jim is separated from his brother and Stanley has to take Diana to the cottage. They arrive during the temporary absence of Milly and Stanley leaves Diana alone in the house while he goes in search of his missing brother. Milly returns and meets Diana whom she recognizes as her supposed rival. Explanations are useless as Diana can only speak Spanish, of which language Milly is entirely ignorant. A series of complications ensue and the two girls, quite unable to understand each other's motives, lead a furious dance of cross purposes until the two brothers arrive and explanations bring about a happy reunion of the young couples and the determination on Milly's part to trust explicitly in the future in her husband and to be happy tho' married in spite of the warnings of a literary hack.

PROGRAMME PARAGRAPHS

To be Used by Exhibitors in Their House Organs or for General Publicity in the Exploitation of Paramount and Artcraft Pictures

GOVERNMENT restriction on the use of railway passenger cars caused no end of trouble for Director Fred Niblo of the Thomas H. Ince studios while he was filming the latest Enid Bennett picture, "Happy Though Married," soon to be displayed at the theatre. The action of the story called for a railway passenger train. Unable to secure a special train, it was up to the company to use a regular passenger train while it was at the station. A lot of comedy action takes place in the scene and before the players had finished, the cars pulled out. Of course there was a name on the side of the coach. Director Niblo and his actors haunted the station for a week before they caught that same car again to finish the scene.

* * *

Don't leave your sweetheart in the care of your best friend while you are away. This might be the title of a popular song or just a piece of advice, but as a matter of fact, it is a suggestion of the plot idea in "Happy Though Married," in which Enid Bennett will star at the theatre on This picture is a Paramount and was produced by Thomas H. Ince. Fred Niblo was the director. The story has a really substantial plot with much suspense, action, romance and thrill. It is a picture for the whole family, full of a certain tone that is unusual in the average picture. Lois and Arthur Zellner wrote the story and C. Gardner Sullivan the continuity.

* * *

"I'm sure the new picture, 'Happy Though Married' is going to please," remarked Douglas MacLean, recently. "Why? Because it is so different and there is so much genuine comedy." Mr. MacLean is leading man for Enid Bennett, the dainty Ince star in this Paramount picture, which will be seen at the theatre on You should see it.

* * *

Enid Bennett has overcome a certain nervousness she experienced early in her film career when called upon to do an American girl's role. "I was afraid they'd know I was from Australia," she smiled. However, if she



Enid Bennett

A Close Up

By Morrie Ryskind

As naughty as the girls we see
In any comedy by Sennett;
And just as beautiful is she—
I speak, of course, of Enid Bennett.

Though I say "naughty," understand
She'd not do anyone an injury;
I mean she's young, good-looking, and,
Like Old New York, spicy and
gingery.

Though ten below, or hot the day;
And be it clear or be it snowing—
I'll go to see my Enid play.
You bet I'll go: she's got me going!

did betray any of her Antipodean characteristics at that time, they are all gone now. She's one hundred per cent American. Just the same she's proud of Australia, as she may well be. "It is only," she explained, "that I didn't want to be criticised for actions that were not according to the standards for the American type."

Miss Bennett will be seen in her new photoplay "Happy Though Married" at the theatre shortly.

* * *

Fred Niblo and his wife, Enid Bennett, recently attended an auction sale at a beach town and just to help the auctioneer along, Mr. Niblo bid ten dollars for a bum poodle. The auctioneer knocked it down to him so fast that he had no back out. And they had to take the poodle home, where already the Ince star in Paramount pictures—dainty Enid Bennett—has five or six canine pets. "Who knows, though," says Miss Bennett, philosophically, "that dog may turn out to be the best of the lot and

save our valuables from burglars or something. You never can tell."

* * *

"Happy Though Married," Thomas H. Ince's latest starring vehicle for Enid Bennett, was written by Lois Zellner and is the second devised by this author for Miss Bennett, the previous one being "The Little Brother." It will be displayed at the theatre soon.

* * *

Enid Bennett's versatility has been forcefully demonstrated during the past few months in her photoplay work, for she has been alternating between strong dramatic and light comedy parts. From the stern she skips lightly to the frivolous and as seriously back again to the portrayal of the more vital problems in life.

* * *

Lois and Arthur Zellner, authors of "Happy Though Married", Enid Bennett's latest Paramount picture which will soon be shown at this theatre have a record for clever motion picture stories and it was the former who wrote Miss Bennett's first picture, after the little Australian actress had forsaken the stage for the screen. C. Gardner Sullivan did the continuity and it needs no especial notice to call attention to his work. There are few scenarists comparable to Sullivan, whose prolific output is characterized by its remarkably excellent quality.

* * *

Robert Newhard is the camera expert who did the photographic work on "Happy Though Married", Enid Bennett's new film soon to be shown here and some of the scenes are deserving of particular mention.

* * *

The influence of literary suggestion is amusingly portrayed in Thomas H. Ince's new Paramount photoplay "Happy Though Married," which will be shown at the theatre, next

This picture is decidedly a laugh producing vehicle for the young actress, develops its comedy situations on the incident of a young bride finding in her husband's trunk a book entitled "How to be Happy Though Married," and a picture of another woman.

NEW STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

CONCERNING

ENID BENNETT IN "HAPPY THOUGH MARRIED"

A Paramount Picture.

JUST A WORD IN CONFIDENCE

GOT a lot of married friends, haven't you? They go to your theatre pretty regularly, don't they? But at the same time you know a lot of married folks who are wedded to their own fireside, don't you?

Wouldn't you like to get that latter class into your house for one evening, just to break them out of the rut, and get them started on a habit that will make their lives a little less monotonous, and your box office receipts just a little heavier?

Take a tip from us: This picture has a hundred laughs for all the married folk, and the more pointedly you can get this idea home to them, the better your business will be.

Two Stunts for You.

CIRCULARIZE extensively to the married people of your community. Get a list from the county clerk's office of those to whom marriage licenses have been issued in the last three or four months and include them.

Advertise a "bride's matinee" for young married women, but do not exclude any others who may attend. Advertise that you will give free admission to all brides who have married within two weeks prior to the date of showing. This will arouse general interest and curiosity.

Lines for Your Ads.

THE bride suspected that her husband was a cynic and did not really love her; and the photograph she found seemed to indicate "A past." When the beautiful Spanish girl appeared on the scene it seemed to clinch matters, but when all was explained she was "Happy Though Married."

* * *

THE bride jumped to a wrong conclusion when she found the cynical references in the book heavily underscored. She thought her husband was a wicked cynic. She thought even worse of him when a beautiful Spanish girl appeared, but all was eventually explained and the threatened heartbreak was averted. They were "Happy Though Married."

Credit To Whom Credit Is Due.

The Star.

ENID BENNETT has starred in the following Paramount pictures:

"The Keys of the Righteous"
"Naughty, Naughty"
"The Biggest Show on Earth"
"A Desert Wooing"
"The Vamp"
"The Marriage Ring"
"When Do We Eat?"
"Fuss and Feathers"

The Makers.

THE story is by Lois and Arthur Zellner, and was scenariorized by C. Gardner Sullivan.

Fred Niblo, who in private life is Miss Bennett's husband, directed her and the photography was by Robert Newhard.

Thomas H. Ince supervised the production. It is a Paramount picture.

The Cast.

SUPPORTING Miss Bennett in "Happy Though Married" is a thoroughly capable cast which includes Douglas MacLean as Stanley Mountjoy; Philip McCullough as Bob Davis; Hal Cooley as Jim Mountjoy; Volva Vale as the Spanish girl, Diana Ramon, and Lydia Yeamans Titus as Aunt Mattie.

a single seated machine. In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

the letter and notified Mrs. Malvin. The child was placed in care of Mrs. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

was finally struck by one of the propellers. One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

STRAND

Broadway at Main Street

THOMAS H. INCE PRESENTS

Enid Bennett



"Oh Cupid, Where is Your Magic Now!"

"Happy Though Married"

A Paramount Picture

By Lois and Arthur Zellner
Photographed by Robt. Newhard

Scenario by C. Gardner Sullivan
Directed by Fred Niblo

Supervised by Thomas H. Ince

Is your marriage a success or failure? Lots of couples who are trying to kid the world they are happy, will be deeply interested in the problems which will come up in this picture. And how Enid Bennett handles them! Her husband is just like yours, newspaper and all. And you can do what Enid does!

Also

Paramount-Bray Pictograph, "New York in War Times"

Paramount-Mack Sennett Comedy, "Never Too Old"

Latest News Weeklies

STRAND THEATRE

THOMAS H. INCE PRESENTS

Enid Bennett



"in"
"Happy Though Married"

A Paramount Picture

By Lois and Arthur Zellner
Scenario by C. Gardner Sullivan
Directed by Fred Niblo

Photographed by Robt. Newhard
Supervised by Thomas H. Ince

Shakespeare says: Men are April when they woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives.

Enid Bennett will show you how to make "Bill" Shakespeare a liar!

Also

Paramount-Bray Pictograph
"New York in War Times"

Paramount-Mack Sennett Comedy
"Never Too Old"

Latest News Weeklies

**FRUITS OF CONQUEST
HELD UP TO TROOPS**

REPORTS NEW PEACE OFFER

Emperor Charles Said to be Making an Appeal to Italy.

**ARMY DESERTER TELLS
OF WORKING AS SPY**

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE

h-St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
—The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET.
Secret," with ELIA HALL.
—THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 23d St.
—The Beast of Berlin"

THE NEWS COMEDY
VAUDEVILLE

MES 8TH AVE. AT 42D ST.
Continuous 1 to 11 P.M.
in "ROUGH & READY."
Eve., 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
BRADY in "THE TRAP."
—THE WOMAN IN THE WEB."

EST SIDE

St. to 86th St.

BROADWAY AND
THEATRE 77TH STREET

awa. "Honor of His House."
in "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
—The Splendid Sinner"

WEST SIDE

St. to 125th St.

BROADWAY AT 89TH ST.

SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

AN 16 Cathedral Parkway.
3 to 11 P.M.

VET, in "Lest We Forget"

146th St. & 5th Ave.

CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street.

uston Forbes-Robertson
asks and Faces."

EST 29th & Columbus Ave.
Cont. 11.20 to 11 P.M.

NNETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 162D STREET.
Phillips in "The Risky Road"

COMEDY 3754 3d Ave.
HAFFERO, "The Three of Us"
COMEDY

Westchester Av. & 161st St.

TANCE TALMADGE

"THE STUDIO GIRL"
TH CLIFFORD

"E GUILT OF SILENOE"

THEATRE, 4048 Third Av.

iscalc in "Madame Who?"

RESCENT 168TH STREET
& BOSTON ROAD

APLIN in "Chase Me, Charlie"

LOVE in "The Cross Bearer"

Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
iscalc in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

TRIUM 1295 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM

"MISERABLES"

MA, 718 Nostrand Ave.

OMAS. "Betty Takes a Hand"

RIVOLI

Monument Square

Paramount-Bray Pictograph, "New York in War Times"

Paramount-Mack Sennett Comedy, "Never Too Old"

Latest News Weeklies

THOMAS H. INCE PRESENTS

Enid Bennett

in "Happy Though Married"

"A Spanish woman's picture in her husband's chiffonier!"



A Paramount Picture

By Lois and Arthur Zellner
Directed by Fred Niblo

Scenario by C. Gardner Sullivan
Photographed by Robert Newhard

Supervised by Thomas H. Ince

WHAT'S the greatest difficulty in married life? If you are married to a beautiful girl, jealousy! The problem for Enid Bennett in this great picture is that she has a husband as fascinating as herself—and then comes along a gay mantilla of Spain, covering the most exquisite pair of shoulders in the world. But Enid wins! How?

UP AND DOWN
BROADWAY

In and Out
of the
F.L. Studio

BELOW 14TH

NEW STAND EAST B
& MARK
Mrs. Vernon Castle, "Hillcrest Mystery"
"His Old-Fashioned Dad" & Adise

ORPHEUM 126 Seco
FRANK KEENAN in "LOAN"
4th Epls. "THE WOMAN IN"

ST. MARKS 133 Se
CARLYLE BLACKWELL in
OUT." "THE EAGLE"

WINDSOR THEATRE 41
GAIL KANE in "THE LA"
Eplsode 16 "THE MYST"

M. & S. Thea

AMERICAN MOVIES

Francis X. Bushman & B
in "With Neatness and"

M. & S. 6-8 De
J. Warren Kerrigan in "T
Card." 5th Epls. "The"

NEW 14th ST. 14TH
SE
"TARZAN OF THE
The Wonder Play of"

ODEON 58-62 Ch
DOROTHY DALTON in
Mack Sennett Comedy, "It Pa"

PALACE 133 E
Pauline Frederick, "Mrs. D
5th Epls. "The Woman"

SUNSHINE 141 E. P
Edith Storey, "Treasure"

WACO 118 Riv
Elsie Ferguson, "The So"

STAPLETON

RICHMOND THE

CARMEL MYERS in "The
CHARLIE CHAPLIN in "A"

NEWARK, N

"Tarzan of the Apes," with
A Sidney Drew Com

HOBOKEN

STRAND Washing

STRAND PLAY

IN
"BROADWAY JO"

YONKERS, N

HAMILTON, WM. S

"A SON OF DEMOCR"

ORPHEUM KITTY

Trw—MAE MARSH in "Field"

ROCKAWAY B

NEW THEATRE HAMMER

OLGA PETROVA WITH

FAR ROCKA

COLUMB

MAE MARSH, "The Face"

Stuyvesant Heights

COLONIAL BROAD

BILIE BURKE in "Eve's"

DECATUR Broadwa

"The Kaiser—The Beast"

HALSEY THEATRE Hals

Henry D. Walthall in "Hunide
USUAL VAUDEVIL"

IMPERIAL THEA. Halsey &

Margery Wilson in "Flames"

Ridgewood Secti

13. $W \cup M \cup Y$ $W \cup M \cup Y$ $W \cup M \cup Y$

14. $W \cup M \cup Y$ $W \cup M \cup Y$ $W \cup M \cup Y$

15. $W \cup M \cup Y$ $W \cup M \cup Y$ $W \cup M \cup Y$

Advance Press Stories on "Happy Though Married"

To Be Sent to the Newspapers Prior to and During the Display of

Thomas H. Ince's New Photoplay Starring Enid Bennett

A Paramount Picture

BOOK PHILOSOPHY ON MARRIAGE NO HELP TO BRIDES

This Is Proved by Story of Enid Bennett's New Photoplay "Happy Though Married"

APPEARING in one of those delightful comedies in which she has won an enviable reputation, Enid Bennett, the dainty Thomas H. Ince star in Paramount pictures, will be seen in "Happy Though Married," at the theatre next

In this picture, Miss Bennett plays the part of Millicent Lee, a young bride whose hitherto unfaltering faith in her husband is severely shaken by the cynical philosophy of a book. "How to Be Happy Though Married," which she finds among his belongings, together with a picture of a beautiful young woman. She later finds this same young woman in her own home and is baffled in all her attempts to secure an explanation because the stranger speaks only Spanish, a language quite unfamiliar to the suspecting bride.

Her annoyance is laughable to the spectators who have watched the facts develop from the beginning. Her husband, Stanley Montjoy, and his brother Jim, formerly worked a mine in South America. Jim marries a Spanish girl who had warned them against selling their claim to her scheming uncle. It was the picture of this girl, who had been their benefactor, that Stanley had kept among his keepsakes.

When Jim and his bride arrive unexpectedly, Stanley goes to meet them and in a series of misadventures becomes separated from Jim. He takes the Spanish girl to his home during a temporary absence of Milly and returns to the station to look for Jim. This is how Milly encounters her supposed rival in her own home and some amusing situations develop before the four all get together and the tangle is unraveled.

MANAGE HUSBAND BY WRITTEN RULE? IT CAN'T BE DONE!

Novel Theme Employed in Enid Bennett's Latest Picture "Happy Though Married"

THAT the management of husbands cannot be reduced to a written formula with the same accuracy as a recipe for doughnuts is the theme about which is developed a series of delightful comedy situations in "Happy Though Married." Enid Bennett's New Paramount photoplay which will be shown at the theatre next

This new picture from the studios of Thomas H. Ince is a story that turns the laugh on jealous husbands and wives and with a heavy sugar coating of comedy slips over the advice to brides not to accept too seriously keepsakes of olden days they may find in their husband's trunk.

That man is a ready victim to the green-eyed monster is brought out by the action of the story and the conclusion is that literary treatises on how to manage wives and husbands all must have been written by bachelors and old maids.

The original story is by Lois and Arthur Zellner and was written for the screen by C. Gardner Sullivan. Enid Bennett has been surrounded by a suitable cast, especially selected by Director Fred Niblo.

Niblo Competent Director

FRED NIBLO is again at the helm of Enid Bennett's new Paramount picture from Thos. H. Ince's studio, "Happy Though Married," which comes to the theatre next

This is said to be one of the best comedy drama subjects in which this delightful little star has appeared. Mr. Niblo is an artistic director with many years of legitimate stage experience to back up his picture work. The result is a full and adequate consideration of every dramatic detail.

DOUGLAS MACLEAN AGAIN LEADING MAN FOR ENID BENNETT

He and Vola Vale Have Fine Roles in New Ince Photoplay "Happy Though Married"

DOUGLAS MacLEAN is again the leading man for dainty Enid Bennett in "Happy Though Married," her latest Paramount picture from the Thomas H. Ince studio which will be shown at the theatre next

Mr MacLean combines the qualities of personal attractiveness and good acting with youth and good looks. He is, therefore, an ideal juvenile and ideally suited to play opposite Miss Bennett.

He has appeared with her in several pictures and also has been seen to advantage in "The Hun Within" and "Johanna Enlists," both Artcraft films, the latter a Mary Pickford production. In this new picture he is cast as a young chap who is striving to wrest a fortune from a mine in South America. His love for Milly Lee (Miss Bennett) leads to marriage and a series of unfortunate situations which however come out as one would wish in the end.

Vola Vale, a pretty girl who has appeared in important parts with Paramount and Artcraft stars, has the role of a Spanish girl in "Happy Though Married." Miss Vale is dark and big-eyed. She is just the type for a Spanish senorita, with coy mantilla and fan, and the art of flirtation at her dainty fingertips.

Hal Cooley, Philo McCullough, Lydia Yeamans Titus and others complete the cast of this new picture. All are well known artists of the screen and in their respective roles all do splendid work. Mr. Cooley plays the role of brother of Douglas MacLean, hero of the story; Mr. McCullough is the meddlesome friend and Lydia Yeamans Titus is well cast as an elderly aunt.

IMAGINATION IS COSTLY AT TIMES

**You Doubt It? Ask Director of
"Happy Though Married"**

WOMAN'S imagination is an expensive thing for photoplay producers. Story writers insist on using this fact for the development of plots and as woman's imagination is frequently elaborate it costs a tidy sum to produce "fade ins." This was the case in Thomas H. Ince's latest picture, "Happy Though Married," in which Enid Bennett is featured.

The wife in this story discovers in her newly married husband's trunk the picture of a Spanish girl. She imagines this girl to have been some spectacular dancing girl beneath whose feet her husband had thrown his heart. This imagination cost the producer a tidy sum for it was necessary to picture these thoughts with a dance.

The mistress of the light toe obstinately refused to dance without music and an orchestra had to be called in on a half day's pay. All this for about ten seconds on the screen. This will be shown at the theatre next with adequate accessories.

Carpenter Causes Trouble

ALMOST a whole day's work was lost by the Enid Bennett company recently at the Thomas H. Ince Studios because the book, "How to Be Happy Though Married," being used as a prop in "Happy Though Married," which is on view at the theatre this week, had disappeared. After hours of inquiry a stage carpenter confessed he had had some domestic infelicity and seeing the book, had taken it home to see if he could glean wholesome advice.

HOW THOMAS H. INCE WON TALENTED STAR

**Enid Bennett Has Superb Film
in "Happy Though Married"**

ENID BENNETT, whose latest photoplay, "Happy Though Married," will be shown at the theatre next, first attracted the attention of Thomas H. Ince when she was playing the part of "Modesty" in Henry Savage's stage production of the morality play, "Everywoman." When the producer suggested she appear in pictures she recalled that the first photoplay she had ever seen was "The Battle of Gettysburg," directed by Thomas H. Ince.

On the speaking stage she had played in repertoire and had supported Otis Skinner. She accepted Mr. Ince's offer and made her debut before the camera under his banner, where she has ever since remained. She has been featured in "The Princess of the Dark," "The Little Brother," "Seeking Happiness," "The Girl, Glory," "The Mother Instinct," "They're Off," "The Vamp," "The Marriage Ring," "Fuss and Feathers, etc.

She was born and educated in York, Australia, but during her residence in this country has become a thorough American girl. She is a devotee of outdoor sports, driving her own car and riding horseback a great deal.

Vola Vale Is Versatile

VOLA VALE, who plays the Spanish senorita in support of Enid Bennett in "Happy Though Married," which will be shown at the theatre next, will be remembered by picture lovers as the beautiful young woman who played the part of the heroine in support of William S. Hart in "The Silent Man." She also supported Charles Ray in "The Son of His Father," and was cast in "Wolves of the Rail," supporting William S. Hart.

STRIKES IT RICH THEN TAKES BRIDE

**What Followed is Shown in
"Happy Though Married"**

ROMANCE connecting North and South America has come to light through the marriage of Stanley Montjoy to Millicent Lee, of Albany, N. Y. It appears that the young people have been long engaged, but it was not until recently that Stanley struck it rich in South America, where he and his brother Jim have been engaged in working a claim and thus enabled him to marry the girl of his choice. Bob Davis, an old friend of the groom, was best man.

Doesn't this suggest the beginning of a good newspaper yarn—well, it is more than that. It is the partial plot of a new Paramount picture—"Happy Though Married" in which Enid Bennett will appear at the theatre next Thomas H. Ince produced the picture and Miss Bennett's husband, Fred Niblo, directed the production. The rest of the story takes the spectator through a maze of jealousy, mystery, humor, suspense and final reconciliation. And a book on marriage is the basis of a lot of the trouble.

Fine Scenes in Picture

THERE are many fine scenes in the mining country of South America in Thomas H. Ince's-Paramount picture, "Happy Though Married," in which Enid Bennett is starring, at the theatre this week. Douglas MacLean is the leading man and the support throughout is of the best. Fred Niblo, husband of the star, directed the picture with happy results.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"HAPPY THOUGH MARRIED"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Happy Though Married"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Miss Moore:

Enid Bennett's next picture (a Paramount, that comes here next), is called, "Happy Though Married.

Matrimony, the picture points out, has its complications, but they should end happily.

It all starts when Enid Bennett comes across a volume entitled, "How to Be Happy Though Married." Before that, her married life has been happy as the well-known day is long.

Then her troubles begin. Enter Madame Jealousy, bringing with her a tribe of green-eyed children, who promptly proceed to behave as badly as any youngsters ever did.

It turns out well at the end, we are glad to say, but not until the book is destroyed.

By a queer turn, the man who directed Enid Bennett in "Happy Though Married" is Fred Niblo, who happens to be her real husband. And he ought to know!

But, as a mere man, I ask you who couldn't be happy with Enid Bennett for a wife?

You'll enjoy this picture thoroughly, I'm sure.

Sincerely yours,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards suggested for the Exploitation of "Happy Though Married"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Moore:

Ever since Adam's day, one of the big questions of the universe has been how to be "Happy Though Married." Which same happens to be the title of Enid Bennett's next Paramount, coming here This picture solves the question.

And of course you want to know the answer!

Sincerely yours,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Moore:

Matrimony, of course, isn't as bad as the cynics and vaudeville comedians and Joe Miller's joke book would make it out to be.

But the indisputable fact is that it has its dangers and difficulties, too.

Wherefore, when Enid Bennett comes here on in her latest Paramount, "Happy Though Married," we think you'll be glad to see it.

Sincerely yours,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Miss Moore:

To-day's the day!

Exit Reno from the records!

For to-day, Enid Bennett will tell the world how to be "Happy Though Married," which is her latest Paramount picture.

Come any time.

Sincerely yours,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

ADVERTISING POSTERS FOR "HAPPY THOUGH MARRIED"

Always Obtainable at your Exchange



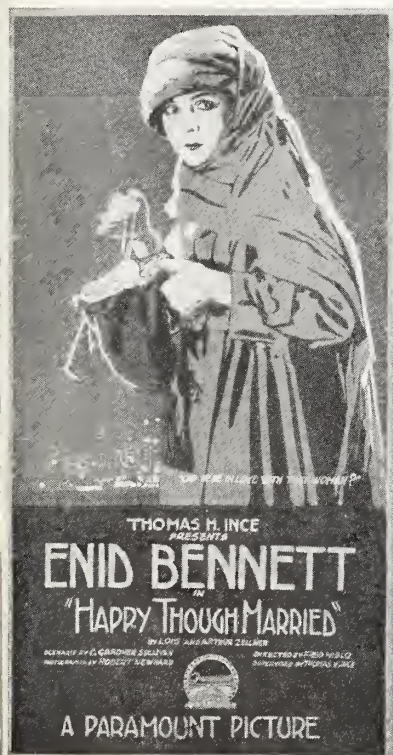
One Sheet



One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

Paramount and Artcraft Releases for December, 1918 and January, 1919

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
CECIL B. DeMILLE'S "DON'T CHANGE YOUR HUSBAND"
D. W. GRIFFITH'S "THE ROMANCE OF HAPPY VALLEY"
ELSIE FERGUSON "HIS PARISIAN WIFE"
LILA LEE "THE SECRET GARDEN"
FRED STONE "UNDER THE TOP"

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD-BYE, BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
WALLACE REID "THE DUB"
JOHN BARRYMORE "HERE COMES THE BRIDE"
BRYANT WASHBURN "VENUS IN THE EAST"
VIVIAN MARTIN "JANE GOES A-WOOING"
PAULINE FREDERICK "OUT OF THE SHADOWS"
ENID BENNETT "FUSS AND FEATHERS"

Great Paramount-Artcraft Special Pictures

WILLIAM FAVERSHAM "THE SILVER KING"
WILLIAM A. BRADY'S "LITTLE WOMEN"
MAURICE TOURNEUR'S "SPORTING LIFE"

Success Series Releases

THAT HAVE AND EVER WILL DRAW BIG MONEY.

MARY PICKFORD "CAPRICE"
MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"
DUSTIN FARNUM "THE VIRGINIAN"
SPECIAL "THE TRAVELING SALESMAN"
WILLIAM FARNUM "THE SIGN OF THE CROSS"
DUSTIN FARNUM "CAPTAIN COURTESY"
MARY PICKFORD "THE DAWN OF A TOMORROW"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 31

Mrs. Wiggs of the Cabbage Patch

Scheduled Release Date: 9 Feb 1919



An Advance Publicity Story That Your
Editor Will Be Glad To Print . Page 13

How To Reach People Who "Don't Read
Newspaper Advertising" Inside Front Cover?

And a score of other helps to "put across"

MARGUERITE CLARK

in

Mrs. Wiggs Of The Cabbage Patch"

A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



REDUCED ILLUSTRATIONS OF STOCK PRODUCTION CUTS AND MATS

Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch"

Actual cuts are about three times the size of the illustrations.

Reduced
Illustrations
of 3-col.
cuts and
mats.



MARGUERITE CLARK in "Mrs. Wiggs of the Cabbage Patch"
A Paramount Picture



"Ain't it grand!"
MARGUERITE CLARK in "Mrs. Wiggs of the Cabbage Patch"
A Paramount Picture

Reduced
Illustrations
of 2-col.
cuts and
mats.



MARGUERITE CLARK in "Mrs. Wiggs of the Cabbage Patch"
A Paramount Picture



"Never you mind, now!"
MARGUERITE CLARK in "Mrs. Wiggs of the Cabbage Patch"
A Paramount Picture



"Stop yer yellin'; I ain't hurtin'!"
MARGUERITE CLARK in "Mrs. Wiggs of the Cabbage Patch"
A Paramount Picture

Reduced
Illustrations
of 1-col.
cuts and
mats.



MARGUERITE CLARK
in "Mrs. Wiggs of the Cabbage Patch"
A Paramount Picture



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CHARLES KENMORE ULRICH. Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
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NEW YORK



AD CUTS
and MATS



Informative Notes on Marguerite Clark and Her New Paramount Picture "Mrs. Wiggs of the Cabbage Patch"

AS a star in motion pictures, Marguerite Clark stands in the front rank. Her genius is undeniable and her popularity is unbounded. Any picture in which she is star, is as safe an investment for exhibitors as a Liberty Bond. Her latest vehicle, "Mrs. Wiggs of the Cabbage Patch," is a quaint story admirably presented and it is bound to be a money-maker for every exhibitor who contracts for its presentation.

Marguerite Clark, the Star

THE statement has been frequently made that Marguerite Clark is the sweetest girl in motion pictures, and all of her thousands of admirers cheerfully admit that they share this opinion. Every film fan of discernment and appreciation will go even further and insist that in the portrayal of sweet sixteen roles she has no superior in the silent drama. Her vivacity and youthful charm in such pictures as "The Seven Swans," "Rich Man, Poor Man," "Prunella," "Uncle Tom's Cabin," "Out of a Clear Sky," "Three Men and a Girl," not to speak of the wonderful "Bab" productions, have made her characterizations in these notable photographs an integral part of screen history. Her impersonation of Lovey Mary in "Mrs. Wiggs of the Cabbage Patch," her latest starring vehicle, will add a new and perhaps more captivating chapter to the story of her brilliant artistic achievements.

Alice Hegan Rice, Author

ALICE HEGAN RICE, author of "Mrs. Wiggs of the Cabbage Patch," is one of the best known novelists in the country. Many of her best stories have been picturized most successfully. "Mrs. Wiggs of the Cabbage Patch" was dramatized by Anna Crawford Flexner, a well known dramatist and novelist and presented with great success at the Savoy Theatre,

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New York, on September 3, 1904. It was subsequently produced in London with gratifying results.

Eve Unsell, Scenarist

RECOGNIZED as one of the ablest screen writers in the country, Eve Unsell picturized "Mrs. Wiggs of the Cabbage Patch." This capable continuity writer has written scores of scenarios of pictures, all of which have been successful and her work in this splendid picture is exceptionally praiseworthy.

A Charming Story

LOVEY MARY is a sort of tom-girl who is an inmate of the Brofield Orphanage. She is beloved by the girls and boys of the institution because she mothers them and fights the monitors in their behalf. She has a battle with one of these one day and emerges victorious from the conflict. After a lapse of several years, Mary herself becomes a monitor and soon thereafter little Tommy, the child of Maggie Duncan, a former monitor of the institution who now is a circus woman, is brought to the Orphanage and Mary is made the cus-

todian of the infant. The little fellow burrows his way into Mary's heart so that when Maggie sends word that she is coming to take Tommy away, she flees with the child in a rainstorm. They meet Dick Morgan, the nephew of Phroney Morgan, a wealthy philanthropist whose pet hobby is the Cabbage Patch. He takes Mary and Tommy to Mrs. Morgan's home and when he announces that he purposes to return both to the Orphanage, Mary escapes with Tommy to the Cabbage Patch. Here she meets Billy Wiggs, one of the many children of Mrs. Wiggs, and they fall in love with each other. All goes well until Maggie, accompanied by a Sheriff, come to the Patch and despite Mary's pleadings, takes Tommy away with her. Mary is disconsolate at the loss of her protegee and after a lapse of some months, she learns that Maggie has been severely injured in a fall and is in a hospital. Mary calls upon the injured woman who informs her that Dick is Tommy's father. The woman recovers and through the aid of Mary, finally is married to Dick. Billy Wiggs gets a job as assistant foreman in a factory and his love affair with Mary finally prospers.

Hugh Ford, Director

HUGH FORD, for many years a famous director of theatrical productions, directed "Mrs. Wiggs of the Cabbage Patch." Mr. Ford directed the original production of the play in this country in 1904 and in London. He was ably assisted in the film production by Joseph Boyle.

William Marshall, Cameraman

WILLIAM MARSHALL was the man behind the lens who photographed "Mrs. Wiggs of the Cabbage Patch." He succeeded in making many remarkable shots, the result being a most satisfying picture.

ESSENTIALS FOR SCREEN SUCCESS

BY

Margurite Clark

IO much advice, so many warnings, have been solemnly issued to screen-struck girls that I always hesitate about offering any more, yet there is one point I always try to impress upon girls who come to me with questions about becoming an actress. Each and every one seems to believe that actresses are born—not made. This, I believe, is why so many of them fail.

They do not realize that because they happen to have curls like Mary Pickford, or eyes like Pauline Frederick, they offer no absolute assurance that they can act. They must have the charm, the magnetism of Miss Pickford or the polished art and wisdom of Miss Frederick together with the physical charms which are often only the surface indications of genius.

And it takes years of work and years more of the hardest kind of study to bring to any girl the wide vision, the imagination, that must form a basic part of every screen player's character. How can an actress portray a part thoroughly unless she has studied minutely a character similar to the one she wishes to act? How can she realize the emotions of her heroines unless she is able to place herself in the same position and feel as they would feel, the grief, the joy or the apathy they must depict.

In my own case, I have sought to prove this by the years I have given to intensive study for the stage and screen. Living at home with my parents in Cincinnati until I was eleven and afterwards in a convent, I spent a very sheltered and uneventful childhood, my only recreation being an occasional well-chosen play. At the convent we were sometimes allowed to give plays and in all of these I took part, usually the leading role, which was given to me from lack of anyone else, I suppose.

Gradually, I became more and more interested in stagecraft, and upon leaving the convent to live with my sister, I studied hard alone and later entering a well-known dramatic school, worked in many amateur plays. It was about this time that I first met Milton Aborn, founder of the Aborn Opera Company, and under his direction I made my professional debut at Baltimore, Maryland.

From that time the road became straighter and less difficult to follow as one engagement after

another brought me more and more success and each helped to fit me for the next.

Some of the best known plays in which I worked during my stage career are "Jim the Penman," "Baby Mine," "Lights O'London," "Affairs of Anatole," "Snow White" and *Prunella*. As will be seen, these range from melodrama to the lightest comedy and fantastical plays and meant many months of hardest work on my part both during rehearsals and in study.

A great many people ask me how I came to give up the stage for the screen, and why. I can truthfully say that this was the logical outcome of my years of study, the natural development of my life. For I believe, that being a screen actress, calls for even more hard work and study than acting for the stage.

So far I have spoken only on the side of an actress' life that deals with her preparation for each individual play or photoplay. There is another very important side, of course—the problem of personality. For a long time, I am told, it was thought that personality could not be photographed on the screen, but that impression has been disproved time and time again. I know a number of splendid actors and actresses whose technique, the result of their study, is splendid and absolutely at their finger's ends. Their work, however, is colorless, because they lack the personal magnetism.

You will often notice in a group of players, how one person seems to stand out from the others, centering all the attention on himself or herself.

This is, of course, on the screen as well as off, because their charm draws everyone's attention to them, and therefore makes of them a center of attraction.

As I have said already, too, every picture builds up the next and furnishes experience on which to build a still better characterization next time. Every day the public is demanding better actors and every day adds some new recruit from the spoken drama to the silent or from a small part in the silent to a larger one.

To sum up, I would simply say that essentials for screen success are: first, hard work; second, study; third, personality; fourth; experience and last versatility.



**MARGUERITE
CLARK**

Cast and Story of "Mrs. Wiggs of the Cabbage Patch"

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Marguerite Clark's New Photoplay.

A Paramount Picture

Marguerite Clark's New Photoplay, "Mrs. Wiggs of the Cabbage Patch," a Picturization of Popular Novel

Beautiful Paramount Star Seen as Lovey Mary in Charming Story Which Will Exert Powerful Appeal Upon Old and Young Alike.

LOVEY MARY, a brave, resourceful girl of twelve years, is an inmate of the Brofield Orphanage, and she is the idol of the smaller children in the institution. She protects them from the persecution of the monitors and one day when Maggie Duncan, a monitor, abuses a child, Mary attacks her viciously. She is punished by the Superintendent, who orders that she perform kitchen duty for one week. Mary doesn't care, however, for she spends her time dreaming how she will revenge herself when she becomes a great lady, riding in her own carriage and dispensing favors to everybody except the offending Superintendent and monitors.

Tiring of the orphanage, Maggie Duncan escapes from the institution, but returns penitently with her babe in her arms, after a lapse of several years. Lovey Mary meanwhile has been promoted to a monitorship and little Tommy, Maggie's babe, is placed in her charge. Maggie returns to her circus life and when Tommy is six years old the Superintendent receives word that Maggie is returning to take Tommy away with her.

The news drives Mary frantic. What, lose Tommy? Never! She loves the child as her own and one night, she flees with Tommy in her arms, determined never to give him up. They are caught in a violent rain-storm and while they are seeking shelter beside a shack, Dick Morgan, the scapegrace nephew of Mrs. 'Phroney Morgan, a philanthropist, whose pet hobby is the uplift of the residents of the Cabbage Patch near by, drives up in his automobile and questions them. Mary consents to be driven to the home of Mrs. Morgan, but

"MRS. WIGGS OF THE CABBAGE PATCH"

The Cast

Lovey Mary...Marguerite Clark
Mrs. Wiggs.....Mary Carr
Miss Tabitha Hazy..Vivia Ogden
Maggie Duncan Gladys Valerie
Billy Wiggs....Gareth Hughes
Dick Morgan.....Jack MacLean
Hiram Stubbins...Robert Milash
Mrs. 'Phroney Morgan

Maud Hosford
Mrs. Eichorn.....Mary Davis
Mrs. Shultz.....Anita Brown
Tommy.....Lawrence Johnson
Baby Wiggs....Marion Stewart
Asia.....Lola Hernandez
Australy.....May McAvoy
Europeana.....Wanda Valle

she is terrified when Dick announces that he will return them to the orphanage the following day.

When Dick stops at a house to pick up his aunt, he leaves the automobile. Mary takes advantage of the opportunity to escape for the second time and when Dick and Mrs. Morgan appear, the automobile is empty. The orphanage officials are notified and search for Mary and Tommy is begun. Meanwhile Mary and Tommy have found refuge in the barn adjoining the home of Mrs. Wiggs and they hide in some hay where Billy Wiggs, after putting up his horse, discovers them. He takes them to his mother's home where they are heartily welcomed after Mary hesitatingly announces that Tommy is her brother.

Accompanied by the Sheriff, Maggie comes to the Patch in search of Tommy. When the of-

ficer inquires of Mrs. Wiggs if she has seen Mary or Tommy, the sympathetic mother replies in the negative. The appearance of Mary and Tommy at the Patch excites gossip, but in time Mary wins the affection of the plain folk and she and her supposed brother become members of the Wiggs family. Mary takes a leading part in the promotion of the wedding of Miss Hazy, a homely spinster, and Hiram Stubbins, a man with a fondness for liquor, who looks, but doesn't act like Abraham Lincoln and whom Miss Hazy bought from a matrimonial agency for one dollar. He sells a Thanksgiving turkey to provide money for the minister and beer for himself and before the honeymoon is well begun he decamps with his bride's finery and is heard from no more.

Meanwhile, Maggie Duncan appears at the Patch again with the Sheriff and despite Mary's protests, she takes Tommy away. It then develops that Dick Morgan is the father of Tommy, this news being imparted to her by Maggie in the City Hospital, whither she has been taken after meeting with an accident in the circus. Maggie places Tommy in Mary's charge and the latter tells Mrs. Morgan of Dick's conduct. The latter prevails upon Dick to marry Maggie and she decides to rear Tommy.

Mary returns to the Patch and urges Mrs. Wiggs to accept the position of housekeeper for Mrs. Morgan. All the Wiggs go to the Morgan home where they are well received. Billy gets lost in the house and is found by Mary. Billy tells her that he has quit the kindlin' business and has been appointed assistant foreman in the factory. He declares his love for her and both are happy.

PROGRAMME PARAGRAPHS

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Forthcoming Paramount and Artcraft Pictures

MARGUERITE CLARK, who will soon be seen here in "Mrs. Wiggs of the Cabbage Patch" received more dolls for Christmas than any child in America. The gifts were sent by children in all parts of the country who wished to have little Marguerite enjoy the type of doll that they themselves prefer. Miss Clark, who was recently married admits that she likes dolls, but fears that her husband might object to seeing them all over their Central Park West newlywed apartment so she sent them to the poor children of the city. This does not mean, however, that she did not appreciate her Christmas gifts, but she believes that the real children will put them to more practical uses than she could possibly do.

* * *

Bryant Washburn, the Paramount star, was listening with apparent disgust to an orchestra playing for another picture somewhere about the Lasky studio in California the other day.

"That must be a one-piece orchestra," he said finally to Donald Crisp, his director.

"Why," said Crisp "there are about a dozen men in it."

"Yes, but they've only played one piece so far today," retorted Mr. Washburn.

* * *

Roy Deim, utility man at the Lasky studio, plays the role of a cow in Ethel Clayton's new Paramount picture, "Pettigrew's Girl," which will be shown here in the near future. This isn't the first time—Diem is an experienced "animal actor" and his grotesque bovine actions were excruciatingly funny. They had some real cows on the set also and

thereby hangs a tale—not the Cow's. One of the extra girls complimented Roy on his excellent work as a cow. "Particularly," she said, "the way you 'mooed.'"

"I didn't 'moo'" denied Diem, "I had all I could do to breathe inside that skin."

"But, I heard you," she insisted. "Oh," said the actor, "that was a real cow."

* * *

Anne Little is working on a new Paramount production and it is said that she is looking better than she has for months. The charming Paramount leading woman has had a long rest, recovered from a slight indisposition and has begun an active season of picture making with gusto.

* * *

Raymond Hatton plays an eccentric "Uriah Heep" sort of a part in Bryant Washburn's new Paramount picture, "Poor Boob." As usual Hatton has a make-up that excited comment from everyone on the lot and which served as an almost perfect disguise. The picture will soon be released.

* * *

Lasky Studio Manager Fred Kley has purchased a new hat of the variety known as "derby," "dicer," "cady" and by similiar appellations. It is one of the first to appear at the studio. Mr. Kley is usually up to the minute on sartorial matters, anyway.

* * *

The sets in "Mrs. Wiggs of the Cabbage Patch," Marguerite Clark's new Paramount photoplay which will be displayed here next, are most picturesque.

They show the typical homes of poor but respectable people, not sordid and grimy but cosy in detail and evidencing cleanliness and self betterment. There are four children in the picture, one girl of twelve, larger than little Marguerite Clark and three smaller children, one an infant in arms.

* * *

Guy Oliver, a valued member of the Famous Players-Lasky stock company of Hollywood, Cal., has a nose with which he can do anything, by the application of a little putty. The alteration it makes in his appearance is nothing short of startling.

* * *

Monte Blue, leading man for Ethel Clayton in her new Paramount picture, "Pettigrew's Girl," which will soon be shown here is one of the best Indian character interpreters in the profession. He can not only make up so as to appear as a perfect specimen of the redskin, but can do war dances and whoop with all the vociferous vehemence of the real article. Mr. Blue is a skilled actor who gives value to any picture cast.

* * *

Wallace Reid has been torn away from the elusive golf ball and once again is pinned to the studio at hard work. The picture he has just done with beautiful Ann Little as leading woman, is one of the series of the automobile stories which recently ran in the Saturday Evening Post, and the industrious Wally is seen as a racing driver, which is his delight, as he had an opportunity to speed to his heart's content on one of the local race tracks.

PROGRAMME PARAGRAPHS

For Use of Exhibitors in Their Home Organs or for General Publicity in
the Exhibition of Fortifying Paramount and Aircraft Pictures

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The exhibition of Fortifying Paramount and Aircraft Pictures is a unique opportunity for exhibitors to showcase their products and services to a wide audience. This programme provides a series of paragraphs that can be used in home organs or for general publicity in the exhibition. The paragraphs are designed to be informative and engaging, highlighting the benefits of the products and services on display. Exhibitors are encouraged to use these paragraphs as a starting point for their own publicity efforts, adapting them to their specific needs and goals. The paragraphs cover a range of topics, including the history of the products, their features and benefits, and the company's commitment to quality and customer service. By using these paragraphs, exhibitors can ensure that their audience is well-informed and interested in what they have to offer. The programme is a valuable resource for exhibitors, providing them with the tools they need to succeed in the exhibition. Exhibitors are encouraged to use these paragraphs as a starting point for their own publicity efforts, adapting them to their specific needs and goals. The paragraphs cover a range of topics, including the history of the products, their features and benefits, and the company's commitment to quality and customer service. By using these paragraphs, exhibitors can ensure that their audience is well-informed and interested in what they have to offer. The programme is a valuable resource for exhibitors, providing them with the tools they need to succeed in the exhibition.



ADOLPH ZUKOR presents

MARGUERITE CLARK

"Mrs. Wiggs of the Cabbage Patch"

A Paramount Picture

Based on the Novel by Alice Hegan Rice And the Dramatization by Anne Crawford Flexner Scenario by Eve Unsell Directed by Hugh Ford

THERE may have been a more famous novel than "Mrs. Wiggs of the Cabbage Patch"—but we don't know of it.

There also may be a more lovable screen character than Marguerite Clark as "Lovey Mary"—but we haven't heard of her yet.

Won't you come down and get acquainted with her?

Beginning Monday - All Week

STRAND

Broadway at Main Street



Adolph Zukor presents

Marguerite CLARK

in "Mrs. Wiggs of the Cabbage Patch"

A Paramount Picture

Founded on the novel by Alice Hegan Rice And the Dramatization by Anne Crawford Flexner Scenario by Eve Unsell Directed by Hugh Ford

THE girl who was always trying to help her friends—and enemies too—will grip your heart from the screen as she clutched the hearts of millions who read the novel. Marguerite Clark fits "Mrs. Wiggs of the Cabbage Patch" like a glove. You're bound to like her as "Lovey Mary."

Come - All Week

STRAND

THEATRE



ADOLPH ZUKOR presents

MARGUERITE CLARK

"Mrs. Wiggs of the Cabbage Patch"

A Paramount Picture

Based on the Novel by Alice Hegan Rice And the Dramatization by Anne Crawford Flexner Scenario by Eve Unsell Directed by Hugh Ford

"MRS. WIGGS OF THE CABBAGE PATCH" shows Marguerite Clark at her best—as the lovable, comical little lady who is "always trying to do things for other people."

We won't go into a lengthy dissertation concerning the story's tremendous stage popularity—although we could!—but we'll just ask to you to come, and see if you don't agree with us that Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch" is the best picture for many a long day.

EXTRA ADDED ATTRACTION

"Fatty" Arbuckle in "Love"

Paramount-Arbuckle Comedy

Showing All Week - Come Early Please

RIVOLI

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PROPOSAL FOR THE CONSTRUCTION OF A

NEW BRIDGE OVER THE RIVER

IN THE DISTRICT OF

THE GOVERNMENT OF

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FOR THE YEAR 1954-55

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ARE THE DETAILS OF THE

PROPOSAL

FOR THE YEAR 1954-55

1954-55

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of Marguerite Clark's New Photoplay, "Mrs Wiggs of the Cabbage Patch."

A Paramount Picture

MARGUERITE CLARK'S NEW PICTURE BASED ON POPULAR STORY

"Mrs. Wiggs of the Cabbage Patch" Affords Paramount Star Captivating Role

ONE of the outstanding features of Manager _____'s picture programme at his house this season will be the presentation at the theatre next of Marguerite Clark's latest Paramount photoplay, "Mrs. Wiggs of the Cabbage Patch." The rights to picturize this famous story were obtained by the Famous Players-Lasky Corporation at great expense, but the superiority of the production attests fully to the wisdom of the selection.

"Mrs. Wiggs of the Cabbage Patch" was written by Alice Hegan Rice and dramatized by Anne Crawford Flexner. It was first presented at the Savoy Theatre, New York, September 3rd, 1904 by Hugh Ford, who for some time past has been prominently identified with the producing department of the Famous Players-Lasky Organization. The comedy was in three acts and embraced all the high spots of Alice Hegan Rice's famous story deftly woven into a connected plot, which, however, centered about the parentage of Tommy, the youngster which "Lovey Mary" brought along with her when she unceremoniously left the confines of the orphan asylum.

The homely humor and the unusual heart interest made it one of the most successful plays in many seasons and following its run in New York it enjoyed equal popularity on the road. Madge Carr Cook appeared in the role of Mrs. Wiggs and Mable Tariaferro was Lovey Mary. In the picture version Miss Clark is supported by capable players, including Gareth Hughes, Mary Carr, Viva Ogden, Jack MacLean, Robert Milash, Maud Hosford and others. The adaptation was made by Eve Unsell and Hugh Ford was the director.

ALICE HEGAN RICE'S "MRS. WIGGS," BEST SELLER DECADES AGO

Marguerite Clark as Lovey Mary in Story Has Role of Great Strength

WHEN "Mrs. Wiggs of the Cabbage Patch," written by Alice Hegan Rice, was published some fifteen years ago, the beauty of the story created a profound impression. It speedily asserted its superiority, and is today looked upon as one of the best sellers in the literary world. This splendid story has been picturized by Paramount as a starring vehicle for Marguerite Clark, and it will be shown at the theatre next week.

The book subsequently was dramatized by Ann Crawford Flexner, the well known dramatist and novelist, and it was presented with great success at the Savoy Theatre in New York on September 3, 1904. In the picturization, the best points of the novel and the play have been incorporated with signal results by Eve Unsell, while the picture was directed by Hugh Ford, who by a coincidence, directed the production of the play fourteen years ago.

In "Mrs. Wiggs of the Cabbage Patch," Miss Clark portrays the role of Lovey Mary, a monitor in an orphanage in whose care is placed a child, of whose parents she is ignorant, and whom she loves as a brother. This child subsequently is the central figure of an interesting story, the development of which provokes many dramatic situations, and of which Miss Clark makes the most.

Miss Clark is splendidly supported in this picture, Gareth Hughes playing opposite her as Billy Wiggs; Mary Carr is Mrs. Wiggs, and Vivian Ogden has the role of Tabitha Hazy. Little Lawrence Johnson will be seen as Tommy. The cast throughout is of the highest quality.

HUGH FORD WELL KNOWN DIRECTOR STAGED "MRS. WIGGS"

Marguerite Clark Appears As Lovey Mary in Picturization of Splendid Novel

FOURTEEN years ago Hugh Ford was recognized as one of the ablest directors on the legitimate stage. In this capacity he produced "Mrs. Wiggs of the Cabbage Patch," both in this country and in London, and the play, by Ann Crawford Flexner, which was a dramatization of the novel by Alice Hegan Rice, was most successful and held the stage for many years.

"Mrs. Wiggs of the Cabbage Patch" has now been picturized for Paramount by Hugh Ford with Marguerite Clark, the beautiful Paramount star, in the stellar role. Miss Clark appears as Lovey Mary, that delightful creature whose pranks in the story won her so many juvenile admirers. The picture is a remarkable one in many respects, its situations being dramatic and its heart-appeal to old and young alike, irresistible. The adaptation was made by Eve Unsell with splendid effect, and the supporting cast is of the highest class. It will be shown at the theatre next The supporting cast is of the highest class.

Well Known Cameraman

A WILLIAM MARSHALL, the cameraman who photographed "Mrs. Wiggs of the Cabbage Patch," the new Paramount photoplay starring Marguerite Clark, which is on view at the theatre this week, is one of the best known cameramen in the country. He has photographed many photoplays with highly successful results, and in "Mrs. Wiggs of the Cabbage Patch" he succeeded in making many remarkable shots, all of which add much to the enjoyableness of the picture.

**MARGUERITE CLARK
IN DELIGHTFUL ROLE**

**She Plays Part of Lovey Mary in
"Mrs. Wiggs of Cabbage Patch"**

MARGUERITE CLARK, the popular little Paramount star who recently became the wife of Capt. H. Palmerson Williams, after spending her honeymoon in Washington, completed her new Paramount picture, "Mrs. Wiggs of the Cabbage Patch," which will be shown at the theatre next In this famous subject Miss Clark plays the part of Lovey Mary, that immortal character which is familiar to every child as well as to the grown ups.

During her absence from the studio a complete apartment had been fitted up at the 56th Street, New York, studio for Miss Clark. There are three rooms and kitchenette so that Miss Clark's maid may cook dainty lunches when the Paramount star is too busy to go out for it.

"Mrs. Wiggs of the Cabbage Patch" was staged under the direction of Hugh Ford, who produced the play in London as well as in New York. The cast presents one of the most notable aggregations of popular Paramount and Arcraft players ever disclosed in a film.

Miss Clark as Lovey Mary

IN "Mrs. Wiggs of the Cabbage Patch," which has been picturized for Paramount by Hugh Ford, with Marguerite Clark, the beautiful Paramount star in the stellar role, Miss Clark appears as Lovey Mary, that delightful tom-boy whose pranks in the story won her so many juvenile admirers. The picture, which is on view at the theatre this week, is a remarkable one in many respects, its situations being dramatic and its heart-appeal to old and young alike, irresistible. The adaptation was made by Eve Unsell with splendid effect, and the supporting cast is of the highest class.

**MISS CLARK HAS A
NOVEL EXPERIENCE**

Disguised As Poor Girl She Mystifies Studio Boy

DURING the filming of "Mrs. Wiggs of the Cabbage Patch," the latest Paramount photoplay starring dainty Marguerite Clark, which will be shown at the theatre next, Miss Clark arrived at the Fifty-sixth street studio in New York, in an automobile with a half dozen children. All wore ragged clothing, including the star and all looked like typical denizens of the slums.

Miss Clark was quite unknown to the boy at the gate, rigged up as she was for the part of Lovey Mary and when he saw the rags and little Marguerite tugging at the gate he shouted, "Hey, you get out of here, all you kids, and stay out. Don't you know any better than to be swinging on this gate all the time?"

Marguerite made a face at him and her pigtailed stuck impudently in the air as she tossed her head. When the real door man, "Hughey" came out and saw what was going on he nearly fell in a faint. To treat Marguerite Clark in this manner was a thing unheard of in all his door-tending life. But the star says she enjoyed the whole thing and if she can fool the boy at the door, then her make-up must be good.

An Optimistic Picture

ALL who love optimism and are admirers of an ideal home life, should see "Mrs. Wiggs of the Cabbage Patch," in which the beautiful Marguerite Clark is appearing at the theatre this week. The theme is an elevated one and no one can see this splendid photoplay without experiencing mental uplift. It is charming in every way, and reflects great credit upon Paramount, its producer. The supporting company is ideal.

**MARGUERITE CLARK
WORLD-FAMED ARTIST**

"Mrs. Wiggs of the Cabbage Patch" Her Latest Picture

MARGUERITE CLARK, widely known as "the sweetest girl in motion pictures," long was recognized before she entered the silent drama, as one of the most charming comedienne of the legitimate stage. Since she entered the film world, her progress has been phenomenally successful and her record is one of unbroken successes.

Miss Clark will be seen in her latest Paramount photoplay, "Mrs. Wiggs of the Cabbage Patch," at the theatre next, and it seems certain that as Lovey Mary in Alice Hegan Rice's remarkable story, she will score another triumph. The character of the girl of Brofield Orphanage who is ever ready to battle for justice and humanity even though she suffer therefor, is one that will be warmly appreciated by her army of admirers.

Miss Clark is finely supported in this admirable picture, her leading man being Gareth Hughes. The part of Mrs. Wiggs is in the capable hands of Mary Carr. Hugh Ford directed the production.

Well Known Novelist

ALICE HEGAN Rice, author of "Mrs. Wiggs of the Cabbage Patch," in a picturization of which Marguerite Clark is appearing at the theatre this week, is one of the best known novelists in this country. She has written numerous stories, some of which have been used for picture purposes, but experts declare, that in none of these, have her powers been demonstrated to finer advantage than in this sterling photoplay. Miss Clark's portrayal of Lovey Mary has added to her popularity, and is regarded by her admirers as one of the finest impersonations in which she has been seen this season.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"MRS. WIGGS OF THE CABBAGE PATCH"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two One-sheets
Two Three-sheets
One Six-sheets
Rotogravure, one-sheet

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8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

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Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
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FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Mrs. Wiggs of the Cabbage Patch"

Paramount Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Miss Briggs:

You remember—as though you could ever forget!—"Mrs. Wiggs of the Cabbage Patch," don't you?

And Maggie Duncan, of the circus?

And her son Tommy?

And Dick Morgan?

And Mrs. Morgan?

And Billy Wiggs?

And—we have been saving her for last—
Lovey Mary?

Well, it's all been transferred to the screen
for you as a Paramount picture that comes here
next

And—oh, joy!—MARGUERITE CLARK plays the
role of "Lovey Mary."

Don't forget! "Mrs. Wiggs of the Cabbage
Patch" is the name of the film—same as the novel
and the play.

Cordially yours,

Manager.

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "Mrs. Wiggs of the Cabbage Patch"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Briggs:

Beginning next Marguerite Clark will play the role of Lovey Mary in the Paramount picture, "Mrs. Wiggs of the Cabbage Patch."

This is a screen version of the famous novel and play. Need we say any more?

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Briggs:

Marguerite Clark is going to enact the role of Lovey Mary in the Paramount picture, "Mrs. Wiggs of the Cabbage Patch," which shows here beginning

Here is your chance to see your favorite actress play one of your favorite characters. And what, we ask you, could be fairer?

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Miss Briggs:

This is a gentle reminder that Marguerite Clark begins a week's engagement as Lovey Mary, in "Mrs. Wiggs of the Cabbage Patch," her latest Paramount picture, to-day.

Better come early if you are coming to-night. This is probably Miss Clark's best contribution to the screen. You'll say so, too!

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

ADVERTISING POSTERS FOR "Mrs. Wiggs of the Cabbage Patch"

Always Obtainable at your Exchange



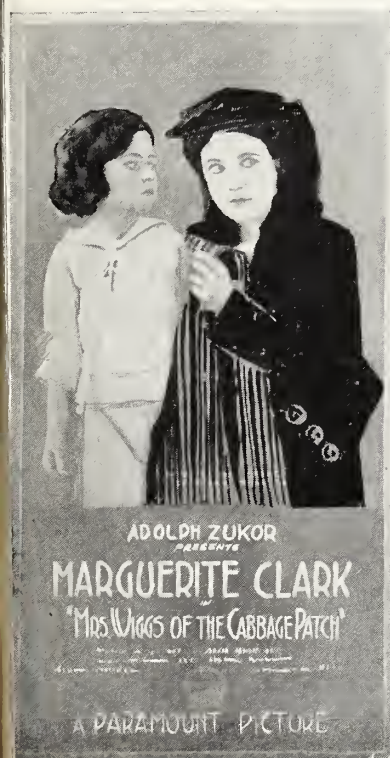
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One Sheet



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Six Sheet



Three Sheet

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Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

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DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
CECIL B. DeMILLE'S "DON'T CHANGE YOUR HUSBAND"
D. W. GRIFFITH'S "THE ROMANCE OF HAPPY VALLEY"
ELSIE FERGUSON "HIS PARISIAN WIFE"
LILA LEE "THE SECRET GARDEN"
FRED STONE "UNDER THE TOP"

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD-BYE, BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
WALLACE REID "THE DUB"
JOHN BARRYMORE "HERE COMES THE BRIDE"
BRYANT WASHBURN "VENUS IN THE EAST"
VIVIAN MARTIN "JANE GOES A-WOOING"
PAULINE FREDERICK "OUT OF THE SHADOWS"
ENID BENNETT "FUSS AND FEATHERS"

Great Paramount-Artcraft Special Pictures

WILLIAM FAVERSHAM "THE SILVER KING"
WILLIAM A. BRADY'S "LITTLE WOMEN"
MAURICE TOURNEUR'S "SPORTING LIFE"

Success Series Releases

THAT HAVE AND EVER WILL DRAW BIG MONEY.

MARY PICKFORD "CAPRICE"
MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"
DUSTIN FARNUM "THE VIRGINIAN"
SPECIAL "THE TRAVELING SALESMAN"
WILLIAM FARNUM "THE SIGN OF THE CROSS"
DUSTIN FARNUM "CAPTAIN COURTESY"
MARY PICKFORD "THE DAWN OF A TOMORROW"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



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LINA CAVALIERI in "THE TWO BRIDES" *A Paramount Picture*

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FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Lina Cavalieri in "The Two Brides"

Actual cuts are about three times the size of the illustrations.

Reduced
Illustrations
of 3-col.
cuts and
mats.



LINA CAVALIERI in "The Two Brides"
A Paramount Picture



"You have deceived me Go!"
LINA CAVALIERI in "The Two Brides"
A Paramount Picture

Reduced
Illustrations
of 2-col.
cuts and
mats.



"Love is everything"
LINA CAVALIERI in "The Two Brides"
A Paramount Picture



LINA CAVALIERI in "The Two Brides"
A Paramount Picture



LINA CAVALIERI in "The Two Brides"
A Paramount Picture

Reduced
Illustrations
of 1-col.
cuts and
mats.



LINA CAVALIERI
in "The Two Brides"
A Paramount Picture



LINA CAVALIERI
in "The Two Brides"
A Paramount Picture



LINA CAVALIERI
in "The Two Brides"
A Paramount Picture



LINA CAVALIERI
in "The Two Brides"
A Paramount Picture



LINA CAVALIERI
in "The Two Brides"
A Paramount Picture

Top Row—Two Three-Column Cuts and Mats
Centre Row—Three Two-Column Cuts and Mats
Bottom Row—Five One-Column Cuts and Mats

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Order from Your Exchange the ones you can use.

All the cuts shown above are for newspaper use. One one-col. line cut of the star is included.

This will print well on any kind of paper.

PRESS
STORIESFAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORKAD CUTS
and MATS

Pertinent Facts Regarding Mme. Lina Cavalieri and Her New Paramount Photoplay, "The Two Brides"

JUSTLY famous as one of the most beautiful and gifted stars of the world of music, Mme. Lina Cavalieri is celebrated not only in opera but in motion pictures as an artiste of the most brilliant attainments. Her appearance in the silent drama as star in "The Eternal Temptress," "Love's Conquest" and "A Woman of Impulse," proved most gratifying, not only for herself and Paramount, but for the exhibitors as well. In her new picture, "The Two Brides," she has an admirable role which will add vastly to her fame and the photoplay as a whole should be welcomed by every exhibitor in the country.

Mme. Lina Cavalieri, Star

TO record the achievements of Mme. Lina Cavalieri as operatic star and screen favorite, means merely to recite a long list of artistic successes with which she, as prima donna and cinema queen, long has been identified. From a dancing girl, reared in poverty, Lina Cavalieri has risen within a few years to stellar fame as vocalist so that her name is almost as well known throughout the civilized world as was Patti's in the days of her operatic glory. Her beauty, as well as her art, her wonderful voice, her personal magnetism and exquisite charm, have gained for her a reputation not surpassed by that of any other operatic favorite the world over. She is temperamentally an actress of the highest grade and all of her characterizations in Paramount pictures, therefore, are artistic and of brilliant finish. In her latest photoplay, "The Two Brides," she evinces her talents convincingly and if her portrayal of the role of Diana di Marchesi in this picture is not hailed as the best she has thus far done in pictures, I shall be much surprised.

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Alicia Ramsey, Author

ALICIA RAMSEY, a well known writer of fiction for the magazines, is author of "The Two Brides." She was co-author of "A Daughter of the Old South," starring Pauline Frederick, a Paramount picture which was highly successful. She has done excellent work in "The Two Brides," the story being one of great dramatic power and unusual appeal.

Margaret Turnbull, Scenarist

THERE are few more capable or better known scenarists than Margaret Turnbull, who adapted "The Two Brides" for the screen. She has written the continuity for numerous successful photoplays, and all of her work is characterized by skill of treatment and a rare knowledge of requirements of her handicraft.

A Dramatic Story

DIANA DI MARCHESI is the beautiful daughter of Donata di Marchesi, an impoverished sculptor, of noble Italian lineage. They live on a rugged island in the Mediterranean and Diana knows nothing of the life of the world. Donata

carves a goddess in marble, Diana being his model. He has scarcely finished the statue when he is stricken with paralysis and later compelled to sell the statue to Prince Marko, a wealthy art collector, of Rome. Count Gabrielle di Marchesi, cousin of Diana, forges Prince Marko's name to two checks, but the Prince refuses to prosecute him because of his friendship for Gabrielle's father. Penniless, Gabrielle goes to the island and when he meets Diana, she instantly falls in love with him. When the Prince reaches the island and sees the statue, he tells Donata that if he could find a woman like the goddess, he would marry her. He is introduced to Diana and he beholds in her the goddess come to life. The Prince is shocked to learn that Diana's heart has been given to Gabrielle, and to save her from wedding a scoundrel, he bribes Gabrielle to leave the island and never to return. Diana is broken-hearted at Gabrielle's desertion of her and in despair she weds the Prince. The couple go to Rome, where Diana comes in contact with Gabrielle, who revengefully asserts that the Prince bought and paid for her. Diana smashes the goddess and flees back to the island whither the Prince and Gabrielle pursue her. The two men fight a duel with the result that Gabrielle, after stabbing the Prince, falls to death off a cliff. The Prince falls ill and raves over his bride and statue. Diana mounts the pedestal and assumes the pose of the goddess. The Prince now realizes that his statue is his flesh and blood wife and he joyously takes her to his arms.

Director and Players

EDWARD JOSE, a skilled director, produced "The Two Brides" and the cameraman was Hal Young. The support includes Courtenay Foote, leading man; Warburton Gamble, Hal Reid, Mrs. Turner, Miss Richards, Sherry Tansey, Robert E. Milash and Emil Roe.

THE EYE OF THE CAMERA SEES ALL

By Mme. Lina Cavaleri

THERE is something terrifying about appearing before the camera to a novice. Not that I consider myself that now, for I have appeared many times in the "silent drama," both in this country and in Italy, but still I can remember my first impressions and their effects are still felt. I was told that the "eye of the camera" sees all—that no detail would escape its watchfulness and that it usually enlarged objects to twice their usual size—particularly objectionable objects.

I have found this indeed true and one of the reasons why it takes me about two hours longer to "make-up" for the screen than it does for the operatic stage. A strand of hair out of place—or even a misplaced eyelash—may spoil a picture. The other day the machinery of a whole production was held up because of a poor design on some gilded slippers I was to wear in an imposing new production. My costume was a stunning one of olive green velvet with queer slashed sleeves and tight-fitting bodice.

There was an encircling loose belt of medallions with queer green stones in a unique design and the necklace, bracelets, belt and slippers were supposed to match. When the slippers arrived they were crusted with ugly red stones (and in the photography, the color, strange as it may seem, often makes a difference) in a poor design. I was ready to go on the stage, as we still call the part of the studio where the acting is going on, and everything was waiting, including a crowd of actors, the director and all the huge machinery of lights, camera props and what not.

Edward Jose, who directed the picture, was walking the floor while another pair was sent for. In the meantime, Teddy, the lion, who played an important part later in the picture, had been howling dismally and the child supposed to be my small son had gotten into all sorts of mischief, including nearly losing his hand in a controversy

with Teddy, who objected to it in his cage. Teddy is pretty carefully guarded, though, and it is rarely indeed that anyone gets the chance to get near him unobserved.

The first day at the studio I was standing about the center of the room going over some sets which had been prepared beforehand with Director Jose. They were decidedly good-looking and I was absorbed in admiration when suddenly from behind the very canvas wall, near where I was standing, came a terrific roaring. They had not told me about Teddy and his hurry call for breakfast nearly upset me for the day. In general, however, he has behaved in a very gentlemanly manner and except for an occasional yawn in the very faces of his admirers and an unchangingly bored look, one would think he quite understood what was going on, and was enjoying the proceedings as much as anyone.

In my latest photoplay, "The Two Brides," I have a dramatic role which I hope and believe will satisfy my friends and the public generally. The story is a good one and provides me with a very strong part. Edward Jose, the director, has done excellent work in this production and the players appearing in the cast are in every way artistic. It is most gratifying to an artist to be surrounded by artists and I'm sure none can complain of the thoroughness of the producing organization of the Famous Players-Lasky Corporation.

They have spared no pains on the making of "The Two Brides," some of the sets being actual works of art. It has been interesting to note the change in the furnishing of sets, even in my few years of moving picture experience. From rather haphazard, casual assemblages of mere "furniture" they have become works of art in an architectural line. Like the costumes, they must be correct to the minutest detail, for the merciless camera reports the least discrepancy.



Lina Cavaleiri



CAST AND STORY OF "THE TWO BRIDES"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Mme. Lina Cavalieri's New Photoplay

A Paramount Picture

Mme. Lina Cavalieri Has Another Dramatic Photoplay in Her Latest Paramount Picture, "The Two Brides"

*Beautiful Diva Appears in Story As Daughter of Sculptor Who is the General
Figure of Unusually Dramatic and Appealing Incidents.*

DONATA DI MARCHESI, a sculptor of noble Italian lineage, lives alone with his daughter, Diana, on a rugged island in the Mediterranean. Donata is at work on a statue of the island goddess, and his daughter is his model. On the day when Donata finishes the statue, he suffers a stroke of paralysis. His wealth has dwindled so that he is compelled to sell the statue of the Goddess. Prince Marko, millionaire art collector, is the prospective purchaser.

Count Gabrielle di Marchesi, the sculptor's dissipated nephew, forges two checks with Prince Marko's name to pay his gambling debts. The Prince discovers the young man's crime, but because Gabrielle's father was his best friend in his youth he does not have the Count arrested. Gabrielle, down and out, goes to the Island, and for the first time in her life, Diana meets a young man of her own social standing. On her side it's a case of love at first sight. Diana's beauty is a tremendous temptation to him. He seeks to induce her to marry him secretly.

Prince Marko comes to see the statue. He tells Donata that if ever he met a woman like his sculptured goddess, he would marry her. Diana overhears this. The artist presents his daughter to the Prince who beholds in her, the goddess come to life. He is troubled when he discovers Gabrielle's presence, that he is the girl's cousin and that he has already ensnared her affections.

Gabrielle begs his father's old friend for money. Then it occurs

"THE TWO BRIDES"

The Cast

Diana di Marchesi, Lina Cavalieri
Prince Marko, an Art
Collector Courtenay Foote
Count Gabrielle di Marchesi,
Diana's Cousin
..... Warburton Gamble
Donata di Marchesi, a
Sculptor Hal Reid
Marchesi's Housekeeper
Mrs. Turner
Young Wife Miss Richards
Boy Sherry Tansey
Fisherman R. E. Milash
Doctor Emil Roe

to the Prince that he might save Diana from her scoundrelly cousin by offering Gabrielle a fortune to leave the island and never return. Gabrielle agrees, for an enormous amount, to give her up. That night Diana misses her cousin. She thinks he has gone to their trysting place and is waiting for her to elope with him. Hurrying to the boat landing, she learns from an old fisherman that the Count has left the island.

The heart-broken girl can find little consolation in Prince Marko's attentions. But, a few days later, her father dies and in her deep trouble, she is grateful to turn to the Prince, who begs her to become his wife. At last she consents. The Prince returns to Rome with the statue of the goddess and his beautiful bride.

Gabrielle appears at a reception given by the Prince to introduce Diana to Roman society. He tells

her that he still loves her. Prince Marko enters, and leads Gabrielle into his study. Diana overhears Gabrielle taunt the Prince with having bought and paid for his wife, just as he had bought the statue. Marko does not repudiate the charge. When Gabrielle leaves, Diana breaks the statue to pieces. She tells her husband that she will never forgive him for his mercenary bargain. The next day she returns to the island.

Prince Marko follows. Gabrielle, hearing that Diana is on the island, pursues her. He meets the Prince coming out of the house. Marko leads the way to a rocky bluff overlooking the coast. From her window Diana watches, greatly agitated. The two men fight furiously on the brink of the cliff. Diana sees Gabrielle draw a knife and stab Marko in his shoulder. With a last desperate effort, the Prince flings himself at Gabrielle who slips, staggers, and falls from the bluff into the sea. Diana rushes, screaming, to her husband. She kneels beside the unconscious Prince.

Gabrielle is drowned. Prince Marko is ill for days. Diana has the old pedestal of the statue moved in front of Marko's bed. She puts on the draperies in which she had posed for her father, mounts the platform, and stretches out her arms in the manner of the goddess. Prince Marko gazes in wonder. Diana comes slowly from the pedestal and moves towards him. Then he realizes that she is no vision, but his own flesh and blood wife. He draws her to him, and both are happy.

PROGRAMME PARAGRAPHS

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Paramount and Artcraft Pictures.

WHILE Edward Jose was making the new Paramount picture, "The Two Brides" at Gloucester, Mass., he needed extra people, to take the part of fisherman in the scene. At that moment the coast was black with real fisherman and Mr. Jose approached a group of them who were watching Lina Cavalieri work before the camera. "How would you boys like to get into the movies?" he asked. Immediately they all crowded around and declared themselves in. For three days they posed before the camera, sometimes knee deep in ice cold water and other times hauling in fish, rowing boats out from the shore and combing the beach. They received \$5.00 a day for their labor and seemed well satisfied. Director Jose learned afterwards that they usually make \$200 a week at this season of the year, but they had sacrificed their earnings for the sake of becoming "movie" actors. No fishing was done for three days along the Gloucester shore! "The Two Brides" will soon be shown here.

* * *

When you see Lina Cavalieri's new Paramount photoplay "The Two Brides" at this theatre next, you may sympathise with Warburton Gamble, who is the villain in the picture. The story requires that Mr. Gamble shall be thrown off a high cliff into cold water. During the filming of the picture at Magnolia, Mass. Courtney Foote threw him off the rocks twice but Director Jose was not satisfied, so the unfortunate Gamble was tossed into the icy waves for the third time. While he was pulling himself out of the water and hugging blankets around his shivering form he was heard to reiterate, "Never again; if he asks me to do it again, I'll quit. Never again!" And he was led away by his valet who put him into a hot bath and tempted him with a steaming beverage. No he did not catch influenza. Mr. Gamble is still with us.

Lina Cavalieri

By M. R.

Crash, cymbals, crash! Sound concertina!

Uke, ukeles! Organs, grind! Let's get together and tell Lina What's on my mind.

You do not understand? Oh, let me

Admit my meaning wasn't plain.

But Lina isn't either! Get me? She's on my brain.

She's got me dizzy, dazzled, dippy!

She's got me roped and thrown and tied! . . .

Would that I had a girl as zippy To be my bride!

At the Famous Players Fifty-Sixth Street, New York studio, a scene was staged during the filming of Lina Cavalieri's new photoplay, "The Two Brides" that interested even the blase workmen about the studio. A statue of Cavalieri's which has been used a great dail in the picture suddenly came to life and the beautiful actress walked down the steps in her chiffon draping. It seems that Mme. Cavalieri had been placed on the pedestal to be photographed in place of the statue and after waiting for ten minutes, she grew impatient and went in search of the cameraman. "The Two Brides" will be displayed at this theatre at an early date.

* * *

Elsie Ferguson, the beautiful Artcraft star, finished her new picture "The Marriage Price" in time to do a week's shopping before Christmas. She spent a quiet day at her Park Avenue home in New York with her husband, Major Thomas B. Clark, Jr. in thankfulness of the war's ending.

* * *

Marguerite Clark, Paramount star, spent Christmas at her home in Cincinnati where she was born, with her husband, Lieut. H. Palmerson Williams. After finishing her new Paramount picture, "Mrs. Wiggs of The Cabbage Patch" the popular star went honeymooning in parts unknown. When she was married, her husband was in

the service in Washington and she was working day and night in "Little Miss Hoover" so they had no time for a honeymoon journey but they have since taken it at their leisure and Miss Clark is at work in a new production.

* * *

Mr. and Mrs. Sidney Drew, Paramount stars, spent as much of their time at their home as it is possible on Christmas Day. Although they had a matinee and evening performance at the Riviera they managed to hang up their stockings in the morning and open them between shows. The Drews are quite busy producing Paramount-Drew Comedies all of which will be shown at this theatre as speedily as they are released.

* * *

Dorothy Gish has finished work on her new picture, "Boots" and her enthusiastic co-workers assert that it is even better than her recent offering "The Hope Chest" which has scored a most decisive hit all over the country.

* * *

Roscoe "Fatty" Arbuckle the comedian has decided to drop his name, Roscoe. He says it is simply in the way anyway and everybody calls him Fatty. Although he has put Roscoe in big type it is continually ignored, therefore, in order to Hooverize and conserve, he will henceforth be known as Fatty Arbuckle—that is, providing he keeps his health.

* * *

The presentation of D. W. Griffith's new Artcraft picture, "The Greatest Thing in Life" is the signal for a general turnout wherever it is shown. The first presentation of the picture was staged by Mr. Griffith himself in Los Angeles, and he preceded the narrative with an allegory of unusual beauty before starting the story on the silver sheet. Lillian Gish and Bobby Herron achieved another triumph by their clever performance, and the consensus of opinion everywhere is that "The Greatest Thing in Life" is one of the best pictures Mr. Griffith has ever done.

CELEBRATED STAR IS LINA CAVALIERI

**Famous Diva Her Father's Model
in "The Two Brides"**

THERE are few stars in motion pictures more celebrated artistically than Mme. Lina Cavalieri, who is said to be "the most beautiful woman in Europe," and who will appear at the theatre next in a splendid picturization of Alicia Ramsey's story of "The Two Brides." Mme. Cavalieri is famous as a prima donna, and her jewels long have been the subject of admiring comment all over the civilized world.

In this dramatic story, Mme. Cavalieri is seen as the daughter of a sculptor, for whom she poses as a model with highly interesting results. She meets and loves her cousin, a dissipated Italian nobleman, but later weds a wealthy art collector, thereby bringing about complications which result in the development of a remarkable story. The picture, which is tinged with the flavor of tragedy, has a happy and unique ending. It was splendidly produced by a powerful supporting company with Courtenay Foote as leading man.

Well Known Director

EDWARD JOSE, one of the best known directors of motion pictures in the country, produced "The Two Brides," Lina Cavalieri's new Paramount starring vehicle. It is on view at the theatre this week. Mr. Jose's work in this picture has been most artistic, and his arrangement of massive sets, and the groupings throughout, are quite satisfactory. The picture is attracting large audiences at every showing.

"MOVIE" ACTING NOT PEACHES AND CREAM

**So Says Warburton Gamble Who
Plays in "The Two Brides"**

TO be a movie actor, is not always peaches and cream, as Warburton Gamble, who plays a prominent role in Mme. Cavalieri's new Paramount photoplay, "The Two Brides," which will be shown at the theatre next can testify. During the action of this photoplay it was necessary, in one scene, to throw Mr. Gamble off a high cliff into the water. Courtenay Foote, the leading man, is compelled by the requirements of the story, to throw Gamble off the rocks, and he did this twice—but neither time was Director Edward Jose satisfied, so unfortunately, Gamble was tossed into the icy waters the third time.

While he was pulling himself out of the water and hugging a blanket, he swore, "never again!" "If you ask me to do it again, I'll say 'never again,'" declared Gamble, as he was led away by his valet, who plunged him into a hot bath and dosed him with steaming hot lemonade. He considers himself lucky that he didn't catch the influenza and his fellow players agree with him. The picture was splendidly produced and the supporting cast is quite clever.

Clever Photoplaywright

ONE of the cleverest and best photoplaywrights is Margaret Turnbull, who adapted "The Two Brides" for Mme. Lina Cavalieri, which is now on view at the theatre. Miss Turnbull has written many excellent photoplays, and her work is marked by a rare knowledge of her art, sound judgment and skilled treatment. In "The Two Brides" she has produced a story of unusual strength which is delighting large audiences at every presentation of the film.

REAL FISHER FOLK IN "THE TWO BRIDES"

**Make Big Sacrifice to Act With
Lina Cavalieri**

WHILE Edward Jose, director of Mme. Lina Cavalieri in her excellent photoplay, "The Two Brides," which will be displayed at the theatre next was making the picture at Gloucester, Mass., he needed several fishermen in one scene. Mr. Jose approached a crowd of fishermen who were watching Mme. Cavalieri at work before the camera, and asked them if they would like to get into the "movies!" Would they? Well, rather.

For three days these fishermen posed before the camera. Each received five dollars a day for his labor, and all were highly pleased. Director Jose later learned to his astonishment that the same men were making \$200 a week at that season of the year, but they sacrificed their earnings for the sake of appearing in the picture. No fishing was done for three days at Gloucester by these men.

In "The Two Brides" Mme. Cavalieri has an excellent role which affords her ample opportunity for the display of her dramatic talents. She is excellently supported, her leading man being Courtenay Foote.

An Able Cameraman

HAL YOUNG, a cameraman of exceptional ability, has obtained wonderful artistic pictures along the Massachusetts coast and at Huntington, L. I., where the scenes of Mme. Cavalieri's new Paramount photoplay, "The Two Brides," which is on view at the theatre this week, were filmed. The picture is an excellent one and has been received with delight by thousands in this city. It is well worth anyone's while to see it, and it may be viewed twice with entertainment and profit.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"THE TWO BRIDES"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-Sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

EXHIBIT FOR ACCOUNTS

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Two Brides"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Miss MacDonald:

You see, the prince had fallen in love with her at first sight.

And though his first sight of her happened to be a marble statue of her, the love was none the less real.

"She is the one woman in the world for me," he vowed.

And then—and then he met her. And married her, just as he had sworn he would.

They lived happily enough until the princess found out how the prince had bought off the man she thought she loved. Then she believed she had been negotiated for as something to be bought and sold.

But she—she being Lina Cavilieri—learned the why and the wherefore of it all just as soon as you will when you see "The Two Brides," a Paramount picture that will be shown here next.....

You won't want to miss this.

Sincerely yours,

Manager

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards suggested for the Exploitation of "The Two Brides"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Miss MacDonald:

Lina Cavalieri, the world's most beautiful woman, comes here next in her latest Paramount picture, "The Two Brides."

It's all about Cavalieri and a statue of her almost as beautiful as herself.

Don't miss it!

Sincerely yours,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Miss MacDonald:

Here comes the bride! Or rather here comes "The Two Brides."

Same being the name of Lina Cavalieri's Paramount picture, which comes here next

Don't miss this!

Sincerely yours,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Miss MacDonald:

Lina Cavalieri comes here, beginning to-day, in her latest Paramount picture, "The Two Brides."

Strange as it may seem, the picture deals with only one bridegroom. Better see it!

Sincerely yours,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

ADVERTISING POSTERS FOR "THE TWO BRIDES"

Always Obtainable at your Exchange



One Sheet



One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

Paramount and Artcraft Releases for December, 1918 and January, 1919

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
CECIL B. DeMILLE'S "DON'T CHANGE YOUR HUSBAND"
D. W. GRIFFITH'S "THE ROMANCE OF HAPPY VALLEY"
ELSIE FERGUSON "HIS PARISIAN WIFE"
LILA LEE "THE SECRET GARDEN"
FRED STONE "UNDER THE TOP"

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD-BYE, BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
WALLACE REID "THE DUB"
JOHN BARRYMORE "HERE COMES THE BRIDE"
BRYANT WASHBURN "VENUS IN THE EAST"
VIVIAN MARTIN "JANE GOES A-WOOING"
PAULINE FREDERICK "OUT OF THE SHADOWS"
ENID BENNETT "FUSS AND FEATHERS"

Great Paramount-Artcraft Special Pictures

WILLIAM FAVERSHAM "THE SILVER KING"
WILLIAM A. BRADY'S "LITTLE WOMEN"
MAURICE TOURNEUR'S "SPORTING LIFE"

Success Series Releases

THAT HAVE AND EVER WILL DRAW BIG MONEY.

MARY PICKFORD "CAPRICE"
MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"
DUSTIN FARNUM "THE VIRGINIAN"
SPECIAL "THE TRAVELING SALESMAN"
WILLIAM FARNUM "THE SIGN OF THE CROSS"
DUSTIN FARNUM "CAPTAIN COURTESY"
MARY PICKFORD "THE DAWN OF A TOMORROW"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





HOW TO ADVERTISE
CHARLES RAY

in

“THE GIRL DODGER”

Presented and Supervised by Thomas H. Ince

A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Charles Ray in "The Girl Dodger"

Actual cuts are about three times the size of the illustrations.

Reduced
Illustrations
of 3-col.
cuts and
mats.



So near and yet so far
This H. Ince presents CHARLES RAY in "The Girl Dodger"
A Paramount Picture



Ye don't get in here with them Chaps
This H. Ince presents CHARLES RAY in "The Girl Dodger"
A Paramount Picture



The winner of first love
never did run second
This H. Ince presents CHARLES RAY in "The Girl Dodger"
A Paramount Picture



For the love of Mike
This H. Ince presents CHARLES RAY in "The Girl Dodger"
A Paramount Picture



This one you've never made
This H. Ince presents CHARLES RAY in "The Girl Dodger"
A Paramount Picture

Reduced
Illustrations
of 2-col.
cuts and
mats.

Reduced
Illustrations
of 1-col.
cuts and
mats.



This H. Ince presents
CHARLES RAY
in "The Girl Dodger"
A Paramount Picture



This H. Ince presents
CHARLES RAY
in "The Girl Dodger"
A Paramount Picture



This H. Ince presents
CHARLES RAY
in "The Girl Dodger"
A Paramount Picture



This H. Ince presents
CHARLES RAY
in "The Girl Dodger"
A Paramount Picture



CHARLES RAY
in "The Girl Dodger"
A Paramount Picture

Top Row—Two Three-Column Cuts and Mats
Centre Row—Three Two-Column Cuts and Mats
Bottom Row—Five One-Column Cuts and Mats

Reduced as Shown Above

Order from Your Exchange the ones you can use.

All the cuts shown above are for newspaper use. One one-col. line cut of the star is included.

This will print well on any kind of paper.



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Chats With Exhibitors on Charles Ray and His New Paramount Picture "The Girl Dodger"

AMONG the younger stars of the film world, none holds a higher place in public estimation than Charles Ray. It naturally follows, therefore, that every picture in which he appears as star, is of value to exhibitors. It was so in the case of "His Mother's Boy," "The Law of the North," "String Beans" and many others, and it will be so when his latest Paramount photoplay, produced under the supervision of Thomas H. Ince is presented to the picture fans of the country.

Charles Ray, Star

THE popularity enjoyed by Charles Ray is due primarily to two causes—native ability and the red-blooded character of the roles which are inseparably associated with his name. Mr. Ray excels in the portrayal of manly roles, and he is every inch a man himself. His impersonations are characterized by keen perception of their requirements, sound judgment as to their acting values, and highly effective verisimilitude. His picture stories invariably are dramatic and appealing, but without Mr. Ray's virility and art, they might perhaps lack their chiefest charm. In "The Girl Dodger," Mr. Ray appears as an absent-minded college student who finally finds himself, and, incidentally, a girl destined for another, after a series of highly diverting scenes in which the Ray activities are most conspicuously in evidence. This is a rattling fine picture story and if it fails to please Mr. Ray's admirers, it must be admitted that a radical and startling change in public taste has manifested itself over night, so to speak.

J. G. Hawks, Author

J. G. HAWKS, who is author of "The Girl Dodger," and the scenarist as well, is one of the most talented photoplaywrights in the country. Mr. Hawks is respon-

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sible for numerous Thomas H. Ince pictures and his latest production is one of his most entertaining creations.

Typical Ray Story

CUTHERBERT TROTMAN, a university student, studious and absent-minded, is known as "the girl dodger." Harry Tavistock, another student, son of a rich railroad man, is rather wild and when he threatens to bring scandal upon the family name, the father announces that he will cut off the boy's allowance if he does not reform. Harry is fearful that Anita Graham, his fiancée, will hear of his escapades and cast him off. Harry meets Trotman and an inspiration seizes him. He induces Trotman to make the Tavistock rooms at college his headquarters and when his father comes to investigate, Harry introduces the "girl dodger" to Tavistock, Sr., as his tutor. Tavistock is delighted with this and before leaving the college provides his son with ample funds. Harry arranges a supper for Pinkie LeRue, an actress, and several girls of the chorus. He is annoyed when he receives word that his mother and Anita Graham are coming that evening to a seaside hotel and expect him

to meet them. Harry arranges with Trotman to entertain the actress while he pays a hurried visit to his mother and sweetheart. Trotman is told that as Pinkie is rather wild he must rise to the occasion, so he takes a cocktail or two to prepare himself for the ordeal. An accident disarranges Anita's plans as she takes advantage of it to have a peek at Harry's rooms. Trotman mistakes her for Pinkie and does his best to prove to her that he is a real man about town. Anita sees through the palpable imposition and leaves without revealing her identity. Trotman goes to the Gaie theatre and discovers his mistake. Anita invites him to a dance and in his effort to meet her, he is mistaken for a burglar and chased by the police. Anita arrives and explains matters, but when Tavistock appears Trotman gives him battle and convinces him by force that not Tavistock is entitled to the hand of fair Anita.

Jerome Storm, Director

JEROME STORM is an experienced film director and his work in the new Thomas H. Ince picture "The Girl Dodger," directed by him under the supervision of Mr. Ince is faultless. He has directed numerous successful photoplays with credit to himself and Paramount.

Chester Lyons, Cameraman

A WIZARD with the lens Chester Lyons, whose "shots" in "The Girl Dodger" are things of beauty that will live long in the memory. Mr. Lyons has done much excellent work in the past, but none that is more notable than that displayed in his latest effort.

Strong Support

MR. RAY is finely supported in this photoplay, his leading woman being Doris Lee. Others in the cast include Hal Cooley, Jack Nelson, and Leota Lorraine, all players of exceptional merit.

OH, THOSE HAPPY COLLEGE DAYS !

Charles Ray, the Thomas H. Ince-Paramount Star, Revives [the Spirit in His New Starring Vehicle, "The Girl Dodger"]

CHARLES RAY has again been cast in one of those roles which seem to suit his unusual personality, with the perfection of a well fitting pair of kid gloves. The picture is graced by the rather startling title, "The Girl Dodger" and is a production supervised by Thomas H. Ince and released by Paramount. A fact that will prove of interest to thousands is contained in the announcement that it is a college play.

Whenever in the history of screen or stage the college has been chosen as the locale of a comedy or drama, the results have been gratifying. As witness of this, "Brown of Harvard" and other plays may be cited. The reason is evident. A good percentage of the people have the memory of a beloved Alma Mater ever in their hearts. A college-bred man never outgrows the love of his student days. Their memory comes to him when his hair is silvered by the winters of life and thrills him again with the spirit of the days of his youth.

The thousands of young men and women who are students at the present time like nothing better than a story, play or picture of college pranks. The schoolboy or girl who aspires to university honors in the future delights in such entertainment as well. And even the one who has never been to college is pretty apt to appreciate a picture of this sort and vicariously gain some of the joys of student life.

J. G. Hawks, a well known screen author, has given life and vitality to this story, which concerns the experiences of a young student who, dreamy and studious, is plunged suddenly into a series of adventures through trying to aid a lively fellow student in a little matter of a supper to some chorus girl friends. The story is clean and wholesome and bubbling over with merriment and the "rah-rah" spirit of the campus.

Mr. Ray, discussing the picture which is to be shown at the theatre next, observed that it was just the sort of photoplay that everybody can enjoy.

"For my own part," said the young star, "it is the kind of picture I would choose if I were seeking entertainment of this nature. There is comedy and real life as well, plenty of excitement, a dash of love, withal, the spirit of youth and the wonderful days of college experience that are

never to be forgotten once they are lived. I can't say too much in praise of the cast or of Jerome Storm's direction. Suffice it that all seemed to catch the spirit of the thing and go to it with a bang. The scenes where we had the glee club singing and so on were like the real thing. I actually forgot I was acting."

Incidentally, M. Ray again proves his versatility by his rendition of the part of Cuthebert Trotman, the hero. He shows that he can be something besides the country bumpkin and be it to the life. He has that insouciant, bouyant, care-free way that can't be imitated, but he also can submerge these temporarily beneath a mask of gravity and pose as the bookworm to a T.

It is no wonder Charles Ray is popular, for he has an innate sense of human values. Comedy is the keynote of this picture and comedy is second nature to Ray—droll, whimsical, dry humor that is the most potent sort—the unctuous comedy that established the basis and standard for all real humor of the stage in the days before the screen was known.

Thomas H. Ince, as usual, gave the most careful supervision to the production and there is every reason to believe that a better Charles Ray picture than "The Girl Dodger" has not been produced.



Charles Ray

Cast and Story of "The Girl Dodger"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Charles Ray's New Photoplay.

A Paramount Picture

Charles Ray's New Photoplay, "The Girl Dodger" Has Most Interesting Story

*Thomas H. Ince Star Has Characteristic Role, that of Studious, Absent-Minded
College Youth, Who Later Finds Himself and Love as Well.*

THE dazzling career of young Harry Tavistock, known to all in Barrytown College, is threatened with an abrupt ending as Prexy has written to his father, a railroad magnate, that Tavistock Junior shows no sign of bringing distinction on his college. "The Gloom Buster" is a deep student of many things in life that have little to do with those usually taught in recognized seats of learning.

The gay youth is in a state of sore perplexity as his father threatens to cut off his supplies and he is also afraid that word of his latest escapades may reach the ears of his fiancée, Anita Graham, who is desirable in every way, being extremely pretty and very well off. Tavistock's rooms are invaded by a quaint young student, Cuthebert Trotman, nicknamed by his associates "The Girl Dodger."

"The Girl Dodger" leads an absent minded life, immersed in books and quite oblivious to his daily surroundings. He has just been turned out of his rooms by an irate landlady because he has invested the money that should have paid his rent in a stock of the latest works on sociology. He planks himself on Tavistock, not from any feeling of affection, but because the "Gloom Buster's" rooms adjoin his own.

The presence of this learned youth gives Tavistock an inspiration, and when his father arrives he explains that in order to make up for lost time he has hired a tutor. The father is delighted to hear this and supplies his son

"THE GIRL DODGER"

The Cast

Cuthebert Trotman, "The Girl Dodger" Charles Ray
Anita Graham Doris Lee
Harry Travistock, "The Gloom Buster" Hal Cooley
Billy, the Gent Jack Nelson
Pinkie le Rue, a Chorus Girl Leota Lorraine

with funds to meet this additional outlay. The Dodger, however, has only been installed a few days when a fresh complication arises. Tavistock receives word that his mother and Anita Graham will arrive in the evening at a nearby seashore hotel and that he must be there to welcome them.

This is extremely unfortunate as he has arranged for a stunning supper for Pinkie le Rue, a graduate of the Gaiety Theatre, and a bunch of her merriest girl friends of the chorus. There is only one way out of it; the Dodger must entertain the party while the "Gloom Buster" makes a hurried visit to his mother and sweetheart and must keep them amused until he manages to escape from respectability.

The Dodger is carefully rehearsed in his part and is arrayed out for the event in one of Tavistock's sportiest suits. As Pinkie is rather wild and boisterous he is to show himself a man of high spirits and rise to the occasion. Tavistock rushes off to meet his mother and Anita and the Dodger fortifies

himself according to advice, with a cocktail and prepares to meet the effervescent Pinkie.

An accident to her motor disarranges Anita's plans and instead of making for the hotel she pays an impromptu visit to Tavistock's rooms. The Dodger mistakes Anita for Pinkie and does his best to prove that he is a regular man about town. Anita sees through the palpable imposition and during the course of the evening, the Dodger becomes convinced that the stage has been much maligned and that its stars are angels of beauty and intelligence. Anita leaves without revealing her identity, but with something more than a sympathetic feeling for the guileless student.

The Dodger pays a visit to the Gaiety Theatre and discovers his mistake. He also incurs the enmity of Tavistock who thinks that his tutor is trying to steal a march on him. The Dodger is rescued from the depths of gloom by a note from Anita who invites him to a dance at the hotel in which she is staying. The Dodger turns up for the festivities and is disappointed at not finding Anita.

In her absence he meets with some surprising adventures—is locked up in a hotel room, is mistaken for a burglar and chased by the police. Anita arrives and many explanations are made which prove that although the Dodger is absent-minded, he is of heroic nature when aroused, as he has to convince Tavistock with much physical exertion that he and not "The Gloom Buster" has established a right to the hand of the fair Anita.

PROGRAMME PARAGRAPHS

For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Paramount and Artcraft Pictures.

CHARLES RAY'S new photoplay, "The Girl Dodger," a Thomas H. Ince-Paramount picture, which will be shown at the theatre next is clean-cut entertainment from start to finish. It has the ingredients of a thoroughly fascinating tale of school days—or college days. The adventures of Cuthbert Trotman, a dreamy student, who is compelled to take the place of a lively associate when a dinner in honor of a chorus lady and her friends planned by the other conflicts with a more serious affair, is the basis of a plot that involves the hero in some of the most amazing adventures. He finally extricates himself by his fistic prowess and despite his dreamy outlook and his studious tastes, wins the other fellow's girl. Needless to say, Charles Ray is the dreamy student. Doris Lee is the girl.

The pranks of students, the distracting experience of the student when he mistakes the fashionable affianced of his friend for the chorus girl, the ensuing contretemps and a series of the most amusing and exciting complications, provide material for what is termed the most rapid fire film that has been produced by Mr. Ince in a long time for Paramount.

Jerome Storm has a buoyancy of touch, a feeling for comedy that is seldom equalled in directorial circles and his work with Charles Ray and company in the new Ince picture for Paramount, "The Girl Dodger," which will be displayed here at an early date, is another proof of his ability. The direction is said to be faultless and to betray an intimate knowledge of college days and the many humorous situations that arise in the precincts of some temple of learning.

For the Glee Club scenes in "The Girl Dodger," Charles Ray's new Paramount picture, produced by Thomas H. Ince, which will be shown here at an early date, a va-

deville quartette was employed and the studio was treated to some delightful college songs while the picture was being made.

"No one knows, of course, what the new year will bring forth in pictures," said David Wark Griffith, the master director, in a recent interview on the subject of the motion picture of the future. "Many thoughtful men hold the opinion that it will be a gay outburst of comedy. There will be comedy, but I think there will be earnestness, too. The great change that the war has brought about in the world is in a sense universal; the feeling that we are all men and women together, whatever our castes or stations. In some sense I dare say this feeling of universal oneness and nearness will be reflected in all forms of thought, especially in motion pictures."

Motion picture fans have a rare treat in the way of educational and scenic motion pictures produced through the agency of Burton Holmes, the noted traveler and lecturer, in store for them. The Paramount-Burton Holmes Travel Pictures scheduled for February, 1919, contained some of the pictures taken by Mr. Holmes on his recent visit to the war zone, and are said to be the most vivid and colorful pictures of war activities ever seen upon the screen. Little known views of war-time England are contained in the series, such as "With the American Y. M. C. A. in London," "St. Dunstan's Happy Blind," "The War-Women of England" and "London Plays Ball."

Shirley Mason has completed her first Western picture, "The Winning Girl," adapted from a Saturday Evening Post story by George Weston. Niles Welch, the handsome leading man of Paramount pictures, is playing opposite the charming Paramount star in this photoplay, which will be shown here soon.

Forrest Stanley, who of late has been appearing exclusively upon the stage, has returned to moving pictures, having been engaged to play opposite Shirley Mason, the beautiful young Paramount star, in a new photoplay. Mr. Stanley was formerly a screen star with Morosco-Pallas.

Ever since P. T. Barnum coined the expression dealing with the birth rate of suckers, it has been a commonly accepted theory that sooner or later the tribe would have its day in court—or the movies. That day has come at last. James Montgomery Flagg, satirist of the screen, pencil and typewriter, has produced a new Paramount-Flagg satirical comedy to which he has given the name, "One Every Minute." Olin Howland is starred and he is supported by the beautiful Florence Dixon.

Screendom's youngest star, Lila Lee, has returned to the West Coast to resume her work in Paramount pictures after a rest of some six weeks.

John Emerson and Anita Loos, one of the most talented and popular duo of scenario writers and motion picture producers, are the authors of "Under the Top," Fred Stone's second Artcraft picture. Ella Hall is the leading woman in support of the famous comedian.

During the holiday season Marguerite Clark, star in Paramount pictures, was deluged with dolls from all sections of the country. It is said the beautiful little star received more doll presents than any child in America. Having been married recently, Miss Clark feels that there is scarcely room for all these dolls about her home, and she arranged to share her presents with the poor children of the city who were neglected by Santa Claus.

**He thinks a girl
is there !**



Thomas H. Ince presents

Charles Ray

in "The Girl Dodger"

A Paramount Picture

By J. G. Hawkes Directed by Jerome Storm
Photographed by Chester Lyons
Supervised by Thomas H. Ince

WHENEVER Cuthbert saw a girl—he dived into the linen-closet!

Now you know the truth—Cuthbert was bashful!

But a joke on Cuthbert's weakness developed into a crisis and the crisis developed into—

What? Come and see! Come today!

Extra Special

Mr. & Mrs. Sydney Drew in
"ONCE A MASON"
A Paramount-Drew Comedy

STRAND
THEATRE



A Paramount Picture

HE'S afraid of 'em!
THAT'S why! He's afraid they'll see him blushing if they catch him!

Yes, it's the sad, sad truth. Cuthbert was afraid of the girls!

What are you going to do with that sort of a kid? How can you make his nature over?

"Pinkie" LaRue knew. There was a kick in her chorus girl method. The thing that makes "The Girl Dodger" a great picture is—

The "kick" that "Pinkie" gave Cuthbert. See it today. You'll be sorry if you miss it.

Thomas H. Ince presents

CHARLES RAY

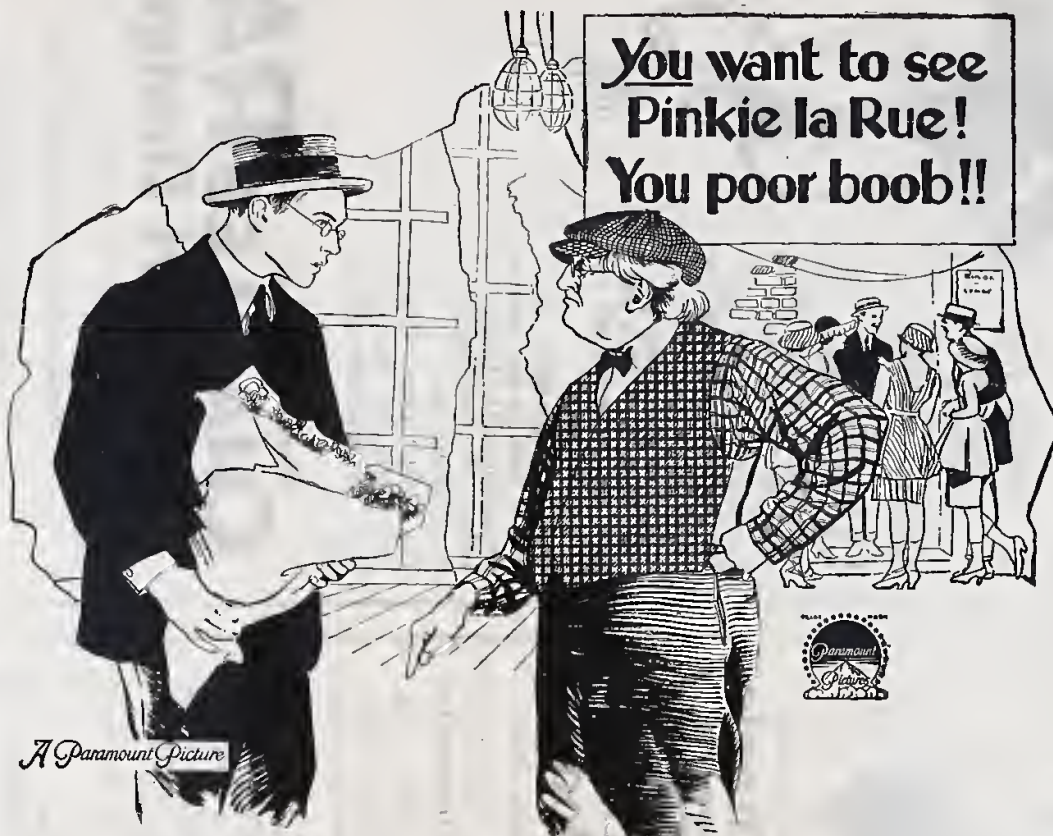
"The Girl Dodger"

By J. G. Hawkes
Directed by Jerome Storm Photographed by Chester Lyons
Supervised by Thomas H. Ince

SPECIAL ATTRACTION

"Fatty" Arbuckle in "Camping Out"

STRAND
Broadway at Main Street



CUTHBERT TROTMAN had been saturated with the idea that the Devil's Domain was paved with chorus girls.

Therefore Cuthbert Trotman, in the vernacular of Broadway, was a "dead one."

But when Cuthbert laid his tortoise-rimmed "mirrors of the soul" on "Pinkie" LaRue—Oh, Death! Where is thy sting!

Avoid the usual Charlie Ray rush by coming early any day this week.

Thomas H. Ince *presents*
CHARLES RAY
in **"The Girl Dodger"**

By J. G. Hawkes

Directed by Jerome Storm

Photographed by Chester Lyon³

Supervised by Thomas H. Ince

OTHER ATTRACTIONS

"Fatty" Arbuckle in
"Camping Out"

"On The Beach At Waikiki"
Paramount-Burton Holmes Travel Picture
Latest News Weeklies

RIVOLI
Monument Square

STANDARD BATTERY

STAND

STAND BATTERY
STAND BATTERY
STAND BATTERY

STAND BATTERY

STAND BATTERY
STAND BATTERY
STAND BATTERY

ADVANCE PRESS STORIES

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Charles Ray's New Photoplay, "The Girl Dodger."

A Paramount Picture

FINE CAST CHOSEN FOR RAY'S NEW FILM "THE GIRL DODGER"

Pretty Doris Lee is Leading
Woman in Latest Ince
Photoplay

AN exceptionally fine cast has been selected for "The Girl Dodger" Charles Ray's new Paramount picture produced by Thomas H. Ince which will be shown at the theatre next Being a college story, naturally young types were required. Doris Lee, a youthful and pretty woman, has the leading woman's part and Hal Cooley has an important role. Then there is Leota Lorraine, a charming actress, who plays the part of a chorus girl. Jack Nelson has a semi-heavy role. There is, of course, a full ensemble of extra people representing townsfolk, college students, etc.

The story by J. G. Hawks deals with the adventures of a bookish student who agrees to help out a lively companion by taking his place as entertainer of a chorus girl and her pals. Then he makes the error of mistaking for this young woman a rich girl who is engaged to the other student. The funny thing about it, however, is that she admires him despite his quaintness and his apparent stupidity. In fact, the naivete is so compelling that she finally throws over the lively boy for his dreamy companion. And the dub has to lick the other before he gets through with his adventure.

This is an outline of a comedy that bristles with originality and modern comedy. Jerome Storm directed and Chester Lyons photographed the production. It is an excellent photoplay that is bound to please old and young alike.

SPIRIT OF STUDENT LIFE A FEATURE OF "THE GIRL DODGER"

Charles Ray's New Paramount
Photoplay Full of Fun
and Excitement

THE spirit of student life, the excitement, rivalry and fun of the campus, are to be found in good measure, in "The Girl Dodger" the latest Paramount picture starring Charles Ray which will be shown at the theatre next This photoplay is a Thomas H. Ince production written by J. G. Hawks and directed by Jerome Storm.

Mr. Ray is said to have one of the most pleasing and yet unusual roles of his career in this production. He is cast for the part of a dreamy bookworm of a student who blossoms forth finally in a most surprising manner in order to help out a livelier fellow student. The mixup that ensues when a girl who is engaged to the other student is mistaken for a chorus girl enamored of that young gentleman, may be imagined.

A fine cast supports the star, with Doris Lee as the leading woman. Miss Lee is a Thomas H. Ince discovery and has done much fine work. The college scenes are naturally the most notable feature of the investiture and they have been most picturesquely simulated. Comedy is the keynote of the production, but there is a whimsically delightful love story as well and at least one "scrap" that will again bring Mr. Ray's abilities in that direction into prominence. Chester Lyons did the photography with highly successful results.

RAY HARD STUDENT IN NEW PHOTOPLAY "THE GIRL DODGER"

Latest Ince-Paramount Film Is
Ideal One for Famous
Picture Star

THOSE who witness the presentation of "The Girl Dodger" at the theatre next will admit that Charles Ray, the Thomas H. Ince star in Paramount pictures, has been supplied with a vehicle that suits him "down to the ground."

It is a college story, wherein Mr. Ray is seen as a dreamy bookworm of a student. He takes the place of a lively fellow student and gets into a tangle wherein are involved an heiress and a chorus girl whose identities confuse him. The finish is a surprise and the whole story is typical of life on the campus.

Those who have left their college days behind will revel in the memories it evokes, while the youth or maiden who is now enjoying that wonderful period of life—college days—will be delighted with the verisimilitude of the picture.

The college spirit is evident in every scene; there is no limit to the humor—it will make the spectators laugh to their hearts' content, yet there is enough serious drama to hold the attention and the love interest is strong.

Charles Ray is supported by pretty Doris Lee and a fine cast. The production was supervised by Thomas H. Ince and directed by Jerome Storm. The story is by J. G. Hawks. Chester Lyons, who photographed "The Girl Dodger" is young enough himself to enter into the spirit of a picture like this and as a result his camera work is characterized by a high quality of realism. Mr. Lyons is an expert technician and an artist as well.

ADVANCE PRESS STORIES

For the of Information, This Issue (Based on the Current Situation)
Published on 10/10/1962, 10/10/1962, 10/10/1962

1. The first part of the report is a summary of the current situation in the country, based on the information received from the press and other sources.

2. The second part of the report is a detailed analysis of the current situation, based on the information received from the press and other sources.

3. The third part of the report is a detailed analysis of the current situation, based on the information received from the press and other sources.

4. The fourth part of the report is a detailed analysis of the current situation, based on the information received from the press and other sources.

5. The fifth part of the report is a detailed analysis of the current situation, based on the information received from the press and other sources.

6. The sixth part of the report is a detailed analysis of the current situation, based on the information received from the press and other sources.

7. The seventh part of the report is a detailed analysis of the current situation, based on the information received from the press and other sources.

8. The eighth part of the report is a detailed analysis of the current situation, based on the information received from the press and other sources.

9. The ninth part of the report is a detailed analysis of the current situation, based on the information received from the press and other sources.

TWO STUDENT TYPES IN "THE GIRL DODGER"

**Charles Ray has Delightful Role
in New Photoplay**

TWO types of students, diametrically opposite, are found in "The Girl Dodger," Charles Ray's new picture produced by Thos. H. Ince for Paramount which will be shown at the theatre next

One, portrayed by Mr. Ray, is a dreamy, bookish, cramming solitary—afraid of girls and such things. The other, played by Hal Cooley, is a lively, effervescent, chorus girl admiring, athletic and unstudious character.

The humor of the picture comes when the two trade places pro tem. The dub becomes the host—or is scheduled to do so—of a party in which a chorus girl is the honored guest. The lively boy is temporarily cramming, and then the dub gets it all mixed by mistaking the other's fiancée, a wealthy girl, for the chorus girl.

The complications may be better imagined than described and must be seen to be appreciated. The man woman or child who fails to find in this picture comedy and entertainment of the most desirable sort, is lacking in a sense of humor. Doris Lee is the leading woman.

Excellent Ray Support

THE support accorded Mr. Charles Ray in "The Girl Dodger" which is packing the.... theatre this week is of the best. Pretty Doris Lee is leading woman. She has been seen to advantage in many Ince pictures and always has been delightful in her interpretations. Hal Cooley is a good actor who does fine work; Jack Nelson is cast for an important part and a lively chorus girl is played admirably by Leota Lorraine.

UNEQUALED AS FILM STAR IS CHARLES RAY

**Popular Player Has Fine Role
in "The Girl Dodger"**

CHARLES RAY has assumed, by virtue of his innate cleverness, a place in the screen world that is distinctly individual. He has no rivals because his work is of a kind that no one else has come anywhere near equalling. He will be seen in "The Girl Dodger" his latest photoplay at the theatre next

His impersonation of the dreamy college student who, by force of circumstances, is thrown into a whirl of unsuspected and unwonted adventures, gives his admirers a new side of his character and in an environment that is invariably pleasing—that of the college. The former students will recall with pleasure the experiences of their own youth, while the younger men and women will be equally delighted by the antics and scrapes that result from the association of many persons with many varieties of temperament in one body scholastic.

It is declared that never in his career has Charles Ray been seen to better advantage than in the role of Cuthebert Trotman in "The Girl Dodger," written by J. G. Hawks and directed by Jerome Storm.

Ray Fine Draughtsman

FEW people know that Charles Ray, the Ince star in Paramount pictures, who is appearing in "The Girl Dodger" at the theatre this week is a fine draughtsman and began life in an architect's office. He is frequently able to make designs for his sets and is an extremely tasteful interior decorator, whose advice is often sought and made use of by the studio technicians.

MIXUP? RATHER! SEE "THE GIRL DODGER"

**Charles Ray Explains it All in
His New Photoplay**

IMAGINE the mixup that ensued when Cuthebert Trotman, a dreamy student at the University, mistook beautiful Anita Graham for a chorus girl, one Pinkie le Rue, and tried to play the gay dog for her benefit. He was only doing it to help out Tavi-stock, a fellow student, but he thought he had got himself in wrong for fair. And strangest of all, at the finish he found he had won the admiration of the heiress and was forced to subdue Tavi-stock by the practice of the manly art.

Such is the basis of the new Charles Ray picture, "The Girl Dodger" which will be shown at the theatre next It is a college story, a mirror-like record of student pranks and presents the famous Thomas H. Ince star in a Paramount picture that is without doubt the most amusing film in which he has ever appeared.

J. G. Hawks is the author and Jerome Storm directed the production. The cast is superior in every way and there is ample evidence that it will prove the most popular of Mr. Ray's recent photoplay offerings.

Hawks Famous Scenarist

THE authorship of both original story and scenario for "The Girl Dodger" which is the bill at the theatre this week, is vested in J. G. Hawks, who is responsible for numerous Ince photoplays released by Paramount and Arcraft. His work is characterized by a genuine understanding of the personalities of the stars for whom he has written vehicles and his latest production is said to be one of his most entertaining creations.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"THE GIRL DODGER"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two One-sheets
Two Three-sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Girl Dodger"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Miss Millar:

You like Charles Ray.

He's probably one of the reasons why you DO like the screen.

Remember him in "String Beans"? Wasn't that a bear of a picture, though?

And did you see him take a totally different part in "The Law of the North"? Wasn't he great?

Now you're going to have a chance to see him as a college student. One of the dreamy, studious absent-minded sort. You know the type we mean.

Scared to death of anything belonging to the female sex. The campus calls him "the girl dodger."

And then one night he is compelled by force of circumstances to pose as a "man about town." He takes a cocktail though it nearly kills him. And he entertains a chorus lady.

Only she isn't a chorus lady. She is—but wait till you see "The Girl Dodger," a Paramount picture that comes here next

Sincerely yours,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards suggested for the Exploitation of "The Girl Dodger"

ADVANCE

POST
CARD

No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Millar:

CHARLES RAY is coming here next
in his latest Paramount picture, "The Girl
Dodger."

In it Charlie plays the part of a dreamy
young college student who stayed that way until
THE GIRL woke him up. Whereupon he stopped
dodging.

Sincerely yours,

Manager _____

ADVANCE

POST
CARD

No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Millar:

Rah! Rah! Rah!

Also Ray! Ray! Ray!

Which is occasioned by the news that
Charles Ray plays a college student in "The Girl
Dodger," a Paramount picture that comes
here

Cheerily yours,

Manager _____

ADVANCE

POST
CARD

No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Miss Millar:

Charles Ray comes here to-day in his
latest Paramount picture, "The Girl Dodger."

In it he plays the part of a dreamy
young student who is more interested in philos-
ophy than in phemales.

But when he gets going! Oh, boy! The
whole college cheers him as follows:

"Ray! Ray! Ray!"

Cheerily yours,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

ADVERTISING POSTERS AND SLIDE FOR "THE GIRL DODGER"

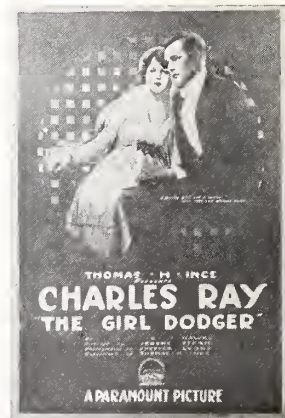
Always Obtainable at your Exchange



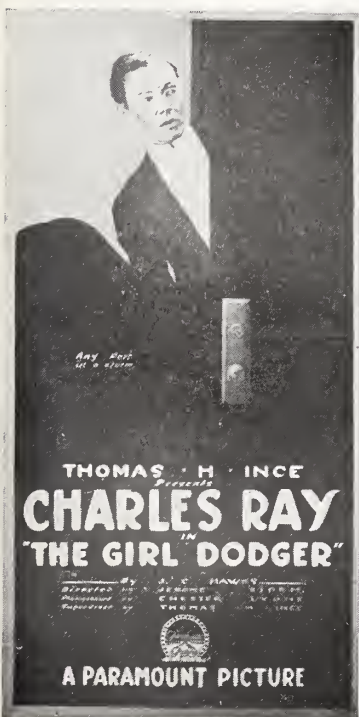
One Sheet



SLIDE



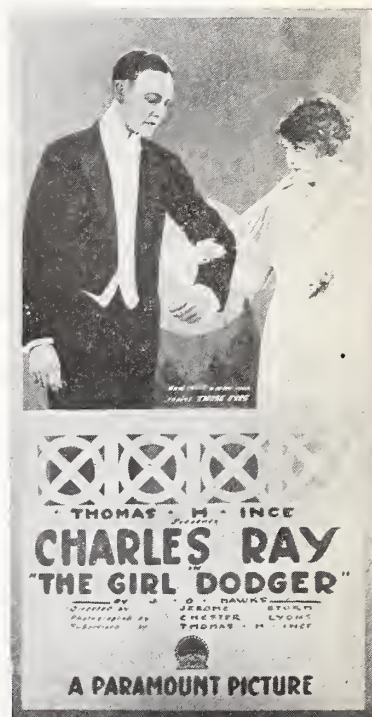
One Sheet



Three Sheet



Six Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

Paramount and Artcraft Releases for December, 1918 and January, 1919

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
CECIL B. DeMILLE'S "DON'T CHANGE YOUR HUSBAND"
D. W. GRIFFITH'S "THE ROMANCE OF HAPPY VALLEY"
ELSIE FERGUSON "HIS PARISIAN WIFE"
LILA LEE "THE SECRET GARDEN"
FRED STONE "UNDER THE TOP"

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD-BYE, BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
WALLACE REID "THE DUB"
JOHN BARRYMORE "HERE COMES THE BRIDE"
BRYANT WASHBURN "VENUS IN THE EAST"
VIVIAN MARTIN "JANE GOES A-WOOING"
PAULINE FREDERICK "OUT OF THE SHADOWS"
ENID BENNETT "FUSS AND FEATHERS"

Great Paramount-Artcraft Special Pictures

WILLIAM FAVERSHAM "THE SILVER KING"
WILLIAM A. BRADY'S "LITTLE WOMEN"
MAURICE TOURNEUR'S "SPORTING LIFE"

Success Series Releases

THAT HAVE AND EVER WILL DRAW BIG MONEY.

MARY PICKFORD "CAPRICE"
MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"
DUSTIN FARNUM "THE VIRGINIAN"
SPECIAL "THE TRAVELING SALESMAN"
WILLIAM FARNUM "THE SIGN OF THE CROSS"
DUSTIN FARNUM "CAPTAIN COURTESY"
MARY PICKFORD "THE DAWN OF A TOMORROW"



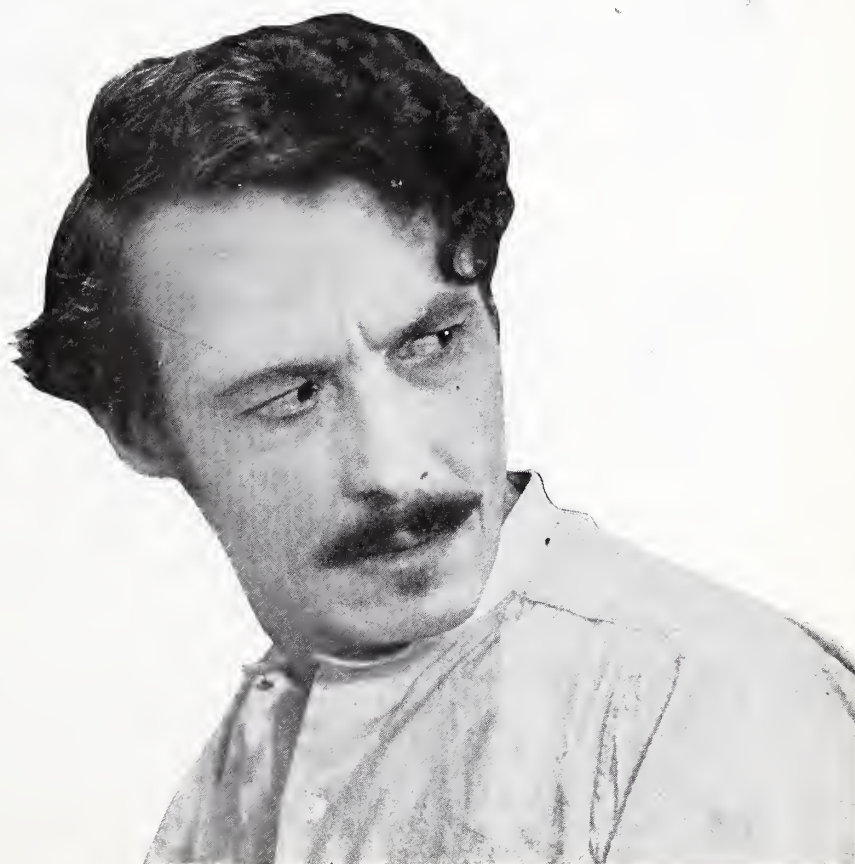
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



How To Advertise
Thomas H. Ince's
Paramount-Artcraft Special
Henry Walthall
in
"The False Faces"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

Henry Walthall in "The False Faces"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
Centre Row—Three Two-Column Cuts and Mats.
Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY V. Pres. CECIL B. DE MILLE, Director General
NEW YORK



AD CUTS
and MATS



Live Notes on Thomas H. Ince's Superb Paramount-Artcraft Special Picture "The False Faces."

THOMAS H. INCE, PRODUCER

RECOGNIZED the world over as one of the greatest producers of high class motion picture spectacles, Thomas H. Ince is one of the greatest factors of the cinema field today. Mr. Ince is a deep student and his mastery of the technique of motion picture production is complete. He is a hard worker and when exhibitors are told that he personally supervises all productions bearing his name, they know that the statement is true. Mr. Ince is an experienced showman, not a theorist with visionary ideas as to what the public demands. He knows just what the people want and he is ever ready to supply the demand. Mr. Ince has contracted to supply the Famous players-Lasky Corporation during the current season with more than thirty photoplays in which such popular favorites as William S. Hart, Charles Ray, Dorothy Dalton and Enid Bennett will be starred. In addition to these he will produce several special pictures, the first of which, "The False Faces," is the starring vehicle of Henry B. Walthall. It is a superb picture and on it Mr. Ince has expended his best efforts to signal advantage as its hearty reception all over the country, will amply demonstrate.

HENRY B. WALTHALL, STAR

HENRY B. WALTHALL, star of "The False Faces," is one of the ablest and most popular screen players in the country. He has appeared in many notable cinema triumphs with distinction, and his portrayal of the role of "The Little Colonel" in "The Birth of a Nation," made him famous. He has been identified with motion pictures for eight years and has played many parts in all of which he has evinced versatility and talent of a high order. His work in "The Great Love" stamped him as an artist of exceptional ability who possesses those personal qualities which go for success in the screen world.

LOUIS JOSEPH VANCE, AUTHOR

LOUIS JOSEPH VANCE, author of "The False Faces," in which the further adventures of "The Lone Wolf" are recounted, is one of the best known of contemporary novelists, whose books rank high in the list of the best sellers. His stories are

distinguished by action, tense plots, intricate situations and splendid character delineations, and in "The False Faces" all of these qualities are conspicuously in evidence.

A TREMENDOUS STORY

MICHAEL LANYARD, "The Lone Wolf," who long since has reformed, is an Allied intelligent officer who is on the trail of Karl Eckstrom, a notorious German spy, who is responsible for the death of Lanyard's wife and child. He meets Eckstrom on a steamship, as well as Cecelia Brooks who is in possession of a secret document which Eckstrom and his confederates are determined to obtain.

She intrusts a cylinder containing the document to Lanyard, but he is later deprived of it just as the steamship is torpedoed and Lanyard thrown overboard. He is picked up by a U-boat and carried to Martha's Vineyard where a German submarine base exists and manages to escape to New York where he learns that most of the passengers of the steamship, including Cecelia have been saved. In a restaurant he encounters Eckstrom and his confederates, and he systematically begins his plan to be revenged upon Eckstrom. Cecelia becomes the object of Eckstrom's intrigue and it later develops that he has assumed Lanyard's name and is negotiating the sale of Cecelia's secret document to the British authorities. Lanyard frustrates this

and, desiring to obtain the document for Cecelia whom he loves, he opens the safe in the headquarters of the British Secret Service, but is unable to find the cylinder. He traces Eckstrom to the headquarters of the Hun spies where, after a series of thrilling incidents the spy is shot and killed by his own confederates whom he had summoned to slay Lanyard. The cylinder is recovered by Lanyard and he finally wins Cecelia for his own.

IRVIN V. WILLAT, DIRECTOR

THERE are few more talented or better known directors in motion pictures than Irvin V. Willat. He is skilled in his art as was evidenced by his direction of "The Law of the North," Charles Ray's recent picture success. It is safe to say that in "The False Faces," Mr. Willat's talent has found adequate expression.

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SPECIAL FEATURE STORY

For Use of Exhibitors in Their House Organs or of Editors Desiring an Original Story of Thomas H. Ince, or his Latest Production, "The False Faces."

A Paramount-Artcraft Special Picture

Thomas H. Ince to Produce Thirty-two Paramount and Artcraft Pictures During Coming Year

Famous Director an Important Factor in the Development of the Motion Picture Along Higher Planes of Usefulness and Art has Had Brilliant Career.

THOMAS H. INCE, the famous producer of high-class photoplays, has just started on what is expected to prove the greatest year of his wonderful career. During the coming year he will produce more than thirty-two Paramount and Artcraft pictures with William S. Hart, Charles Ray, Dorothy Dalton and Enid Bennett as the stars. He will also produce a number of big specials, the first of which "The False Faces," from Louis Joseph Vance's famous Saturday Evening Post story with Henry B. Walthall as the star, will be shown at the theatre next

Mr. Ince has proved himself a big factor in the production of Paramount and Artcraft successes and has maintained in his photoplays, a high standard of quality that is entirely in keeping with the merit symbolized by the two nationally famous trade marks. Mr. Ince is a thinker who knows how to put his thoughts into reality. If he perceives in a story the possibility of a good feature, he revises it himself and supervises its production. His day is one of endless activity. He coaches the actors, scrutinizes the settings and gives advice to the cameramen.

When you are told that Ince has personally supervised a production you know that you are being told the literal truth. He gets into the work with his coat off and his sleeves rolled up, and he gets results. In the afternoon Ince works at cutting and editing the films. His cutters, though experts, are not averse to asking for suggestions from their chief. This is why the criticisms of his features are in the vast majority of cases favorable.

In the evening Mr. Ince is at home, working over scripts with his staff of writers. Each script is submitted to the director in the rough. Then, providing it has been given his approval, it is placed in the proper form for production. Then it goes to Mr. Ince again, and it must pass his critical examination

before it is turned over to the production forces.

A long career on the stage has fitted this producer for his work. It takes a real showman to know what people want, and Mr. Ince is just that, having been engaged in practically every branch of the amusement business since his boyhood. He is no abstract visionary, who can only imagine what sort of picture might please—he is an experienced showman, who knows what does and what does not please and who gives only that which will.

Thomas H. Ince was born in Newport, R. I., in 1882. From his father, John E. Ince, a noted comedian of the early seventies, he inherited his histrionic talents and he associated himself with the profession at the age of thirteen years in the capacity of office boy in Daniel Frohman's office. A few years later he commenced his career on the stage with a song and dance in "Poets and Puppets," a satire on "Lady Windermere's Fan."

An important role with Edwin Arden in "The Ninety and Nine" constituted his next medium of appearance before the footlights. Later, William H. Thompson elevated him to a stardom in "For Love's Sweet Sake," a vaudeville headliner which remained on the boards for

three years. Throughout the remainder of his career on the stage, which lasted until 1909, Mr. Ince was a vaudevillian. In 1909 he joined the New York Motion Picture Corporation, and took charge of their plant in California.

Immediately he arrived in California to take up his new duties, Mr. Ince began the organization of a system—a system to which he has adhered strictly.

In 1917, Mr. Ince began making pictures exclusively for distribution under the Paramount and Artcraft trademark. The success of his product is generally appreciated. For next year he promises pictures that will far outshine his previous efforts.



Thomas H. Ince



CAST AND STORY OF "THE FALSE FACES"

For Use of Exhibitors in Their House Organs or for General
Publicity in the Exploitation of Thomas H. Ince's Great
Production. A Paramount-Artcraft Special Picture.



Thomas H. Ince's Superb Paramount-Artcraft Special Picture, "The False Faces" Has Intensely Interesting Story

Theme Deals With the Adventures of "The Lone Wolf," The Hero of Louis Joseph Vance's Powerful Novel, With Henry B. Walthall in Stellar Role.

MICHAEL LANYARD, known to the Parisian underworld as "The Lone Wolf," but who has reformed, crawls out of No Man's Land into the French trenches. He reveals to the commanding officer information of value regarding the Germans, and proves that he is matching his wits against the German Secret Service in behalf of the Allies.

The Lone Wolf has two objects in view, one to reach America, the other to kill Karl Eckstrom, formerly a French Apache, but now connected with the German Secret Service. During the invasion of Belgium, Eckstrom had slain the wolf's little child and left the wife and mother to die a lingering death. The Wolf steams for America as a passenger aboard the Assyrian. On the second night out, while he is watching a destroyer sink a U-boat, he finds at his elbow a young and beautiful woman, who he later learns is Cecelia Brooks.

The presence of German spies aboard the Assyrian is disclosed to the Wolf, and it is also revealed that Miss Brooks is being watched. One night the Wolf finds Miss Brooks struggling with a stranger in a corridor, and he goes to her rescue. Miss Brooks entrusts to his care a small cylinder containing a paper of vital importance to the Allied cause, which, she explains, spies are seeking for Germany. He places the cylinder in a bottle filled with morphine tablets, and later when he returns to his stateroom he is overpowered by two men and given four minutes in which to reveal the hiding place of Miss Brooks' cylinder. He refuses, and just before the time limit has expired, he manages to grapple with one of the spies.

"THE FALSE FACES"

The Cast

The Lone Wolf	Henry B. Walthall
Cecelia Brooks	Mary Anderson
Eckstrom (Karl)	Lon Chaney
Ralph Crane	Milton Ross
Lieut. Thackeray	Thornton Edwards
Submarine Captain	William Bowman
Submarine Lieut.	Carry McGarry
Blensop	Ernest Pasque

The second man whom the Wolf recognizes as Eckstrom, deliberately kills his associate and escapes to the deck through a port hole. The Wolf follows him and sees Eckstrom throw a flare-bomb into the sea. He attacks him and is thrown overboard.

The Wolf swims about aimlessly and suddenly finds himself on the deck of a submarine which lifts him out of the depths of the sea. A young Lieutenant, who is jealous of his commander, befriends the Wolf and the latter learns that the submarine is off Martha's Vineyard, where the Germans have established a submarine base.

The two are enjoying themselves when the Commander appears. The Lieutenant, now drunk, deliberately shoot his superior and his body is thrown overboard. The Wolf escapes from the submarine in a dory, then goes to New York as Anthony Ember, an Englishman. He learns that Miss Brooks and other passengers of the Assyrian have been rescued, and that Miss

Brooks is registered at the Knickerbocker hotel.

Having lost the cylinder given him by Miss Brooks, the Wolf goes to the headquarters of the British Secret Service, where he finds Eckstrom parading under the same alias that he (The Wolf) had used aboard the Assyrian. Concealed behind some drapery he overhears the chief clerk make an appointment with Eckstrom for midnight, and when that hour strikes, he is present in hiding. He hears the man pass himself off as The Lone Wolf and offer to sell important papers contained in a cylinder for ten thousand dollars. The money is paid and the cylinder deposited in a safe.

That night the Wolf returns to the place, opens the safe, but is unable to find the cylinder. He takes a necklace of diamonds, however, and at that moment Eckstrom arrives on a burglarious mission. The Wolf hides, and when the Hun begins operations, he grapples with him. The arrival of servants prevents him from mastering the man, who escapes. The Wolf then returns to his room, carrying the necklace with him. Here he finds a note making an appointment for a meeting with Miss Brooks at a certain restaurant.

He finds the young woman here, but also the German spies. He manages to place the girl in a taxicab and himself elude his pursuers after a lively chase. He decides to make for the German Secret Service headquarters, and succeeds in gaining entrance and hides in a room. Eckstrom enters the room and The Wolf beats him insensible. The noise attracts the German spies and, smearing soot over Eckstrom's face, the Wolf places a revolver in his

Continued—On page 15



PRESS REVIEWS OF "THE FALSE FACES"

To Be Sent to the Newspapers Immediately After the First Display of Thomas H. Ince's Great Paramount-Artcraft Special Picture.



The Great Thomas H. Ince Paramount-Artcraft Special Picture, "The False Faces" Makes Unqualified Hit

A Photoplay of Mystery, Intrigue, Spy Plottings, Love, War and Victory, It Affords Henry B. Walthall the Best Starring Vehicle of his Screen Career.

MYSTERIOUS happenings, intrigue, spy plotting, U-boat outrages, love, war and victory—these are the ingredients of "The False Faces," the new Thomas H. Ince Paramount-Artcraft special feature starring Henry B. Walthall, which was exhibited at the..... with brilliant success yesterday.

Louis Joseph Vance is author of the story, which is a second series of exploits involving that fascinating character "The Lone Wolf," and which appeared serially in The Saturday Evening Post. The screen version offers the most elaborate entertainment that could be devised, particularly at this time.

The story is of too intricate a plot to admit of full details in

this review. Suffice that "The Lone Wolf," no longer a criminal, but an Allied intelligence officer, is on the trail of a notorious Prussian spy named Eckstrom, who is responsible for the death of the Lone Wolf's wife and child. He encounters the wretch on the high seas, the boat is torpedoed by a U-boat and the Lone Wolf, cast into the sea, is picked up by the submarine. He discovers the secret base of the submarines near Martha's Vineyard, delivers a secret message entrusted to him by a mysterious and beautiful girl; gets into a network of spy intrigue and finally succeeds in his revenge and wins the girl of his own.

Henry B. Walthall is the hero, and his portrayal of the Lone Wolf is as masterly as his pre-

vious creations for the screen. Mary Anderson is leading woman and is entirely pleasing, while Lon Chaney makes a most despicable villain. The submarine scenes are wonderfully done and the whole atmosphere of mystery, tense action and suspense are evidences of the remarkable direction of Irvin V. Willat and the supervision of Mr. Ince. Edwin Willat did the camera work, which entailed much difficult maneuvering, particularly in the marine scenes.

This picture should rank with the very best stories of the war, and will appeal to anyone who likes action, excitement and romance. It was received with acclaim and justly deserved the generous applause it evoked.

Henry B. Walthall Scores Triumph in Splendid Photoplay "The False Faces"

IT was a delighted audience that followed the fortunes of "The Lone Wolf" in Thomas H. Ince's tremendous Paramount-Artcraft special photoplay, "The False Faces," which had its premier at the theatre yesterday. Henry B. Walthall, as Michael Lanyard, "The Lone Wolf," who has reformed and becomes an Allied intelligence officer with a secret mission to revenge himself upon a Hun who has brought his wife and child to death, was excellent and his portrayal was most artistic.

The story of "The False Faces" is absorbingly interesting. "The Lone Wolf," who long since has reformed, is an Allied intelligence officer on the trail of Karl Eckstrom, a notorious German spy, who is responsible for the death of Lanyard's wife and child. He meets Eckstrom on a steamship, as well as Cecelia Brooks, who

is in possession of a secret document which Eckstrom and his confederates are determined to obtain. She intrusts a cylinder containing the document to Lanyard, but he is later deprived of it just as the steamship is torpedoed and Lanyard thrown overboard.

He is picked up by the U-boat and carried to Martha's Vineyard, where a German submarine base exists, and manages to escape to New York, where he learns that most of the passengers of the steamship, including Cecelia, had been saved. In a restaurant he encounters Eckstrom and his confederates, and he systematically begins his plan to be revenged upon Eckstrom. Cecelia becomes the object of Eckstrom's intrigue and it later develops that he has assumed Lanyard's name and was negotiating the sale of Cecelia's secret document to the British authorities.

Lanyard frustrates this and, desiring to obtain the document for Cecelia, whom he loves, he opens the safe in the headquarters of the British Secret Service, but is unable to find the cylinder. He traces Eckstrom to the headquarters of the Hun spies where, after a series of thrilling incidents, Eckstrom is shot and killed by his own confederates, whom he had summoned to slay Lanyard. The cylinder is recovered by Lanyard and he finally wins Cecelia for his own.

Mr. Walthall was admirably supported, his leading woman being Mary Anderson, an actress of rare ability and charm. Lon Chaney as Eckstrom, was sufficiently Hunnish to be cordially disliked. The picture, based upon Louis Joseph Vane's famous novel, was directed by Irvin V. Willat with splendid effect.

HENRY B. WALTHALL, WORLD SCREEN STAR

Will Portray Role of "The Lone Wolf" in Thomas H. Ince's Great Paramount-Artcraft Special Picture.

THE name of Henry B. Walthall is an important one in the motion picture world. It stands for artistry, personal appeal and talents of the highest order. The mere announcement that Mr. Walthall is to be seen in a photoplay is sufficient to fill any theatre. But when it is announced that Mr. Walthall is to appear in a Thomas H. Ince picture production, as in the case of "The False Faces" which will be displayed at the theatre next, its drawing power is doubled.

Henry B. Walthall was born in Shelby County, Alabama, in 1878. He entered upon a stage career early in life, later playing in stock. He entered the motion picture field in 1910 and was for years leading man with the Biograph, Pathe, Reliance and Balboa companies. His talents were recognized by David Wark Griffith who selected him to portray one of the leading roles in "The Birth of a Nation" which added much to his reputation as an actor of taste and discrimination.

He was attached to the Fine Arts company as well as the Celebrated Players, and he appeared to advantage in such pictures as "Little Shoes," "Burning the Candle," "The Saint's Adventure," "His Robe of Honor" and other photoplays, notably "The Great Love," which scored so decisive a success several weeks ago. His most recent photoplay is "The False Faces," a magnificent Paramount-Artcraft special picture produced by Thomas H. Ince, which will be shown at the theatre as stated.

In this picture the celebrated star is seen as the reformed criminal, now an agent of the Allies, pitted against the greatest villain in the employ of the

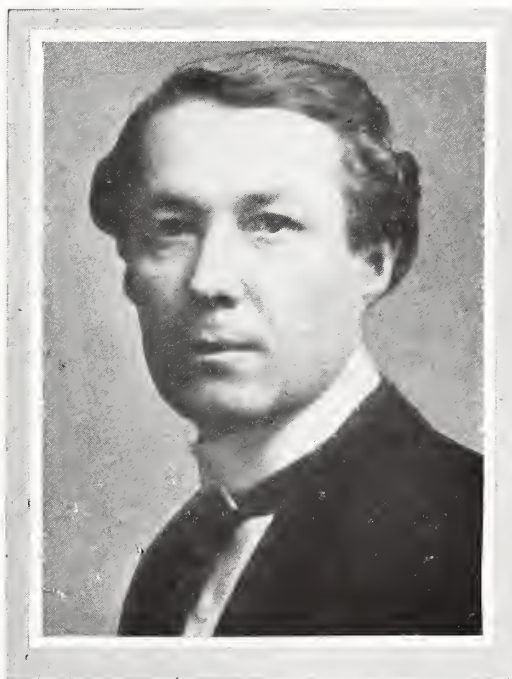
German intelligence bureau. How he bests the wretch who has ruined his home and is waging underhanded war against the cause of humanity, is graphically depicted. Louis Joseph Vance wrote the story which appeared in the "Saturday Evening Post" serially and it created much comment at the time of its publication.

Since America entered the world war, the hand of the Hun has been visible in every quarter. From the unnumerable exposures of despicable and diabolical plotting beneath our very eyes, the abuses of courteous treatment, the silken movements of the espionage agents while posing as friends, the traitorous actions of those who had amassed wealth, made friends and established confidential relations with true Americans, while living in this country—to the open warfare in our midst, the methods of Germany have been held up to the scorn of the civilized world. And this is the basic plot of the picture.

Love enters into the story—a mysterious and lovely girl, involved in a network of lies, suspicions and untoward happenings. The picture is filled with

that quality of suspense that holds the spectator open mouthed, rigid in his chair, waiting with bated breath each new development until the startling denouement which unravels the snarl and brings out triumphant those who are enmeshed by the web.

To say that it has a splendid cast, one is adequate in every particular; that the production is sumptuously staged and directed with skill by Irvin Willat—is but to repeat what must invariably be said concerning any picture emanating from the Paramount or Artcraft studios.



Henry B. Walthall

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

WEST SIDE
4th St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
er—"The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET.
Secret, with ELLA MAZ,
nts "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 23d St.
er—"The Beast of Berlin"

ATHE NEWS COMEDY
VAUDEVILLE

IES 8TH AVE. AT 42D ST.
Continuous 1 to 11.
UM in "ROUGH & READY."
Eve., 15c, including war tax.

GE Eighth Ave. & 16th St.
Cont. 12 Noon to 11 P.M.
BRADY in "THE TRAP."
THE WOMAN IN THE WEB."

EST SIDE
St. to 86th St.

BROADWAY AND
THEATRE 77TH STREET

Kawa, "Honor of His House."
in "Riders of the Night."

THEATRE 8TH AVENUE
AT 44TH STREET
RDEN, "The Splendid Sinners"

EST SIDE
St. to 125th St.

BROADWAY AT 89TH ST.
SESSUE HAYAKAWA in
"THE HONOR OF HIS HOUSE"

VIOLA DANA in
"RIDERS OF THE NIGHT"

IAN 16 Cathedral Parkway.
2 to 11 P.M.
IVET, in "Lest We Forget"

116th St. & 5th Ave.
SUBMARINE EYE.
THE WOMAN IN THE WEB."

REET 8 MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street.
oston Forbes-Robertson
anks and Faces."

EST 29th & Columbus Ave.
Cont. 11.30 to 11 P.M.
NETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 162D STREET
Phillips in "The Ruky Road"

COMEDY 3754 3d Ave.
MAERRO, 'The Three of Us'
STORY COMEDY

Vestchester Av. & 161st St.
DANCE TALMADGE
THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENCE"

THEATRE, 4048 Third Av.
iscale in "Madame Who?"

RESCENT 168TH STREET
& 83RD ST. ROAD
APLIN in 'Chase Me, Charlie'
LOVE in "The Cross Bearer"

Y Heights Section
BANY ST. JOHN'S PL. &
ALBANY AVE.
iscale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section
RIUM 1298 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS, "Belly Takes a Hand"

RIVOLI

Monument Square



"Ss-h! Listen!"

From "No Man's Land" to New York City. *Some jump!* But this daredevil of a French spy makes it—with his fists, his gun and a Hun Submarine! And he puts a big band of Hun spies all on the blink before he's through. Come and see how he does it!

Thomas H. Ince
presents

Henry Walthall

IN
"The False Faces"

A Paramount-Artcraft Special

By Louis Joseph Vance

Directed by Irwin V. Willat

Also

Burton Holmes Travel-Picture, "Sight of Suva"
Paramount-Mack Sennett Comedy, "Beware of Boarders"
Latest News Weeklies

UP AND DOWN
BROADWAY

In and Out
of the
Film Studio

BELOW 14TH

NEW STAND EAST BR
& MARK
Mrs. Vernon Castle, "Hillcrest Mystery"
"His Old-Fashioned Dad" & Alice

ORPHEUM 126 Secor
FRANK KEENAN in "LOAD
4th Epls. "THE WOMAN IN"

ST. MARKS 133 Sec
CARLYLE BLACKWELL in "THE
OUT." "THE EAGLES"

WINDSOR THEATRE 41
GAIL KANE in "THE TAY
Episode 16 "THE MYSTER"

M. & S. Thea

AMERICAN MOVIES
Francis X. Bushman & B
in "With Neatness and"

M. & S. 6-8 Del
J. Warren Kerrigan in "T
Card." 5th Epls. "The P"

NEW 14th ST. 14TH
SE
"TARZAN OF THE
The Wonder Play of"

ODEON 58-62 Clin
DOROTHY DALTON in "T
Mack Sennett Comedy, "It Pa"

PALACE 133 Ea
Pauline Frederick, Mrs. D
5th Epls. "The Woman"

SUNSHINE 141 E. P
Edith Storey, "Treasure"

WACO 118 Riv
Elsie Ferguson, "The Se"

STAPLETON

RICHMOND THE
CARMEL MYERS in "The M
CHARLIE CHAPLIN in "A"

NEWARK, N

GREY 116TH ST.
"Tarzan of the Apes," with
A Sidney Drew Com

HOBOKEN

STRAND Washing
STRAND PLAY
IN

"BROADWAY JO

YONKERS, N

HAMILTON WM. S
in "THE T
"A SON OF DEMOCR"

ORPHEUM KITTY
in "THE PU
Tm—MAE MARSH in "Field"

ROCKAWAY B

NEW THEATRE HAMME
ROCKAW
OLGA PETROVA in "T
WITH

FAR ROCKA

COLUMB
MAE MARSH, "The Face"

Stuyvesant Heights

COLONIAL BROAD
ROCKA
BILIE BURKE in "Eve's"

DECATUR Broadwa
Cont. 1.3
"The Kaiser—The Beast"

HALSEY THEATRE Hal
Cont. 1.3
USUAL VAUDEVIL

IMPERIAL THEA. Hal
Cont. 1.3
Margery Wilson in "Flames"

Ridgewood Secti

Advertising Cuts And Mats

a single seated machine.
In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

the letter and notified Mrs. Malvin. The child was placed in care of Mrs. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

was finally struck by one of the propellers. One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

STRAND

Broadway at Main Street

"O-ne, Tw-o-!"



Thomas H. Ince presents

Henry Walthall IN "The False Faces"

A Paramount-Aircraft Special

By Louis Joseph Vance

Directed by Irwin V. Willat

It takes considerably more than a Hun with a gun to scare this boy. He's a French Secret Service Man and he cleans out a whole band of Hun Spies infesting New York City. But he couldn't have turned the trick without the unexpected help of a — *Hun Submarine!*

Also

Burton Holmes Travel-Picture, "Sight of Suva"

Paramount-Mack Sennett Comedy, "Beware of Boarders"

Latest News Weeklies

STRAND THEATRE



A three hundred foot drop!

All aboard for "The False Faces." Crawl through "No Man's Land" by night. Ride inside a *Hun Submarine*. Trap a band of Hun plotters working right in New York City. All in one evening. On one ticket.

THOMAS H. INCE
Presents

HENRY WALTHALL IN "THE FALSE FACES"

A Paramount-Aircraft Special

By Louis Joseph Vance
Directed by Irwin V. Willat

Also

Burton Holmes Travel-Picture
"Sight of Suva"

Paramount-Mack Sennett
Comedy

"Beware of Boarders"

Latest News Weeklies

**FRUITS OF CONQUEST
HELD UP TO TROOPS**

REPORTS NEW PEACE OFFER

Emperor Charles Said to be Making
an Appeal to Italy.

**ARMY DESERTER TELLS
OF WORKING AS SPY**

ADVANCE PRESS STORIES



To Be Sent to the Newspapers Prior to and During the Display of Thomas H. Ince's Great Photoplay, "The False Faces." A Paramount-Artcraft Special Picture.



"THE FALSE FACES" SPLENDID DRAMA OF WAR AND SPIES

**Character Made Famous by
Louis Joseph Vance Por-
trayed by H. B. Walthall**

DEALING with the war in a highly dramatic manner, "The False Faces," Thomas H. Ince's superb Paramount-Artcraft special picture starring Henry B. Walthall, which will be displayed at the theatre next, is said by those who have witnessed the preliminary showing of this popular story by Louis Joseph Vance, to be one of the most virile screen spectacles produced in many years.

"The Lone Wolf," a novel written by Mr. Vance, was widely read and its central character, Michael Lanyard, a French crook with the genius of Sherlock Holmes and daring of D'Artagnan, became highly popular. Lanyard is the central figure of "The False Faces," and in this story he is seen as a reformed man, bent on revenge against a Hun spy who has brought Lanyard's wife and child to death in Belgium.

Lanyard is attached to the cause of the Allies as a secret agent, and he is introduced as he creeps across No Man's Land into the French lines with information of value regarding the Hun operations. He boards a steamship for New York, and on board this vessel he meets with several remarkable adventures, in which a German U-boat figures largely. How he gains his revenge and wins the love of a brave woman who falls into the meshes of a coterie of Hun spies, forms a thrilling narrative.

The picture was directed by Irvin V. Willat under the personal supervision of Mr. Ince, and the photoplay was done by Edwin Willat. Mr. Walthall is finely supported by talented screen players, among whom are Mary Anderson, Lon Chaney, Milton Ross, Garry McGarry and others.

"THE FALSE FACES" BASED ON VANCE'S POPULAR ROMANCE

**Character of "The Lone Wolf"
Provides Fine Role For
Henry B. Walthall.**

LOUIS JOSEPH VANCE, who wrote "The False Faces," which recounts the further adventures of the now reformed "Lone Wolf," and which was picturized by Thomas H. Ince as a Paramount-Artcraft special feature, is one of America's most popular novelists. His stories are read with avidity by all who care for action, swift moving plot, character delineation and intricate happenings.

Among his more popular stories, aside from "The False Faces," which appeared recently as a serial in the Saturday Evening Post, may be named "The Lone Wolf," "Joan Thursday," "The Destroying Angel," "The Black Bag," etc., etc. His books are usually among the six best sellers. They have, however, more real character than most popular novels, because the writer is an artist as well as a gifted romancer.

This picture, directed by Irvin Willat, will be seen at the theatre next.....

The star is Henry B. Walthall, one of filmdom's most popular actors, who won fame by his splendid work in "The Birth of a Nation," the David W. Griffith masterpiece.

Clever Expedient

THE clever expedient of hiding a secret message in a bottle of morphine tablets, is employed to advantage in "The False Faces," the Thomas H. Ince Paramount-Artcraft special feature, in which Henry B. Walthall is appearing at the theatre this week. The story was written by Louis Joseph Vance, and it is conceded to be a series of well-conceived and novel ideas dramatically visualized.

"THE FALSE FACES" SPLENDID VEHICLE FOR H. B. WALTHALL

**Virile Screen Player Has Ideal
Role in Thomas H. Ince's
Great Photoplay**

THE announcement that Henry B. Walthall, one of America's most famous screen stars, is to appear at the head of a splendid cast in a film version of Louis Joseph Vance's serial from the Saturday Evening Post, "The False Faces," is worthy of particular note. It is a Paramount-Artcraft special feature produced by Thomas H. Ince and directed by Irvin V. Willat. Mary Anderson is leading woman and the leading heavy role is enacted by Lon Chaney.

Who that has read Vance's first story of the fascinating French crook, "The Lone Wolf," would wish to miss the second tale dealing with his exploits? Yet, he is no longer a crook, but an intelligence officer in the Allied service. He is pursuing a Hun spy who has wrecked his home, from motives of revenge as well as of loyalty. And in the end, after a series of wild adventures, he "gets" him. These adventures entail an attack by a U-boat on a liner, the falling of the hero upon the deck of the submersible, his escape and exposure of the secret base on Martha's Vineyard, and other equally thrilling experiences.

Mr. Walthall's work is said to be as good or better than anything he has ever done. The film has been carefully supervised by Mr. Ince and offers one of the most entertaining war-time pictures, it is said that has been released since America entered the great conflict. It will be presented for the first time here at the theatre on next.

MARTHA'S VINEYARD HUN U-BOAT BASE!

**Startling Theory Suggested in
"The False Faces."**

LOUIS JOSEPH VANCE, author of "The False Faces," the Paramount-Artcraft special picture produced by Thomas H. Ince and starring Henry B. Walthall, conceived an original idea when he suggested in the story the possibility of a U-Boat base on Martha's Vineyard. The recent activities of the Hun submarines along the coast of America indicate at least the plausibility of the idea.

This picture, which possesses, it is said, remarkable attributes, such as thrill, suspense, imagination and romance in high degree, will be seen at the theatre next

A fine cast has been provided to support Mr. Walthall, and Irvin Willat directed the production. The picture is based on a serial story which was published in the Saturday Evening Post last spring.

Willat Talented Director

IRVIN V. WILLAT, who directed "The False Faces," the superb Paramount-Artcraft special feature production by Thomas H. Ince, is a well-known and highly skilled maker of film dramas. Among his recent pictures was "The Law of the North," in which Charles Ray was the star. Mr. Willat has made of Louis Joseph Vance's story a production that can hardly be surpassed for thrill and suspense. Henry B. Walthall is the hero and appears as the reformed "Lone Wolf" now searching for the Hun spy who wrecked his home and is plotting dire mischief against America. It is the bill at theatre this week.

MARY ANDERSON IN "THE FALSE FACES"

**Brilliant Leading Woman For
Henry B. Walthall.**

MARY ANDERSON, leading woman for Henry B. Walthall, star of "The False Faces," by Louis Joseph Vance, a splendid Thomas H. Ince Paramount-Artcraft special picture, which will be shown at the theatre next, is one of the best-known of ingenues, whose work always has been characterized by an original vivacity and refreshing sincerity. Miss Anderson has done much delightful work as a comedienne and ingenue, always giving to the roles for which she was cast, a freshness of viewpoint and an artistic touch which means so much in any picture.

Her work with Mr. Walthall in this production is said to be the best that she has done in a long time, the role giving her ample scope for her diversified talents. Irvin V. Willat directed "The False Faces," which appeared first as a serial in the Saturday Evening Post.

Chaney Good Villain

LONG CHANEY does the best work of his career as the villain, Eckstrom, in "The False Faces," by Louis Joseph Vance, starring Henry B. Walthall. It was produced by Thomas H. Ince, directed by Irvin V. Willat, and it is the attraction at the theatre this week. Chaney is a polished villain—on the screen. He has histrionic ability and the skillful methods that are so essential to the success of a screen "heavy." As the Hun plotter he is convincing and quite deserves the credit he receives for the characterization.

MANY THRILLS IN "THE FALSE FACES"

**Exciting Incidents Pictured in
Big Production**

THE remarkable experience of being blown from a vessel torpedoed by a German U-boat and landing on the top of the submarine, is depicted in the new Paramount-Artcraft special picture produced by Thomas H. Ince and starring Henry B. Walthall, which will be shown at the theatre next

As the "Lone Wolf," now a secret service agent for the Allies, Mr. Walthall pursues a dastardly Hun spy, and after literally falling into the hands of his enemies, escapes and frustrates the schemes of the plotters, who have a base on Martha's Vineyard.

Mary Anderson plays the feminine lead, and a good cast supports the star throughout. Irvin Willat directed the picture with unusual skill. The submarine boat scenes are particularly well done and show to what lengths film producers will go to secure realism.

Many Thrills Here.

A PRUSSIAN secret service headquarters in West 79th Street, New York, a fashionable cafe, thronged by Hun spies, a U-boat base on Martha's Vineyard—and many other similarly unusual ideas are developed in the plot of "The False Faces," Thomas H. Ince's Paramount-Artcraft special feature, which is on view at the theatre this week. The action is swift from start to finish and enables Henry B. Walthall, the star and company to appear in scenes that are filled with interest from beginning to end.

CAST AND STORY—Continued From Page 5

hand and throws water on his face. Just as Eckstrom rises the Germans enter the room and, failing to recognize him, shoot and kill him.

The Wolf escapes from the building just in time to meet American Secret Service men, who raid the place and capture

the spies. The Wolf goes to the British Secret Service headquarters to restore the necklace, and meets Blensop, the secretary. The Wolf is convinced the man knows the whereabouts of the cylinder, and he stealthily abstracts Blensop's fountain pen where the cylinder has been

placed by Blensop. The Wolf exposes the man as a Hun agent and Miss Brooks instantly shows her love for him. The Wolf tells her all about the necklace, is forgiven, and when it is cleverly restored without casting suspicion upon him, they plight their troth.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"THE FALSE FACES"

A Paramount-Artcraft Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-sheets
Rotogravure, one-sheet
Twenty-four sheet stand

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The False Faces"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Madam:—

To all those who have read Louis Joseph Vance's great story, "The False Faces," which appeared in the Saturday Evening Post last spring, the announcement that a Thomas H. Ince picturization of this famous novel is to be presented at our theatre next, should arouse the deepest interest of our patrons.

The hero of "The False Faces" is Michael Lanyard, a French crook known as "The Lone Wolf." He is reformed and attached to the Allied intelligence department. He has interesting adventures with Hun spies on an Atlantic steamship which is sunk by a submarine and after being picked up by a Hun U-boat he escapes to the United States. What happens after he meets the girl who has won his heart, is told in a series of the most thrilling events ever presented on the screen.

This is one of the finest productions ever booked for our playhouse and its value as a photoplay is enhanced by the portrayal of the leading role by Henry B. Walthall. The supporting cast is exceptionally fine and in every other respect this is a photoplay which you may see many times with profit.

Yours sincerely,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page

MAIL CAMPAIGN

Post Cards Suggested for the Exploitation of "The False Faces"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

We are pleased to announce that "The False Faces," the new Paarmount-Artcarft special picture produced by Thomas H. Ince, and starring Henry B. Walthall, will be displayed at our theatre next This is a superb photoplay dealing with the war, which should attract the attention of all our patrons.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

DEAR MADAM:

It affords us pleasure to announce that Thomas H. Ince's superb Paramount-Artcraft special picture, "The False Faces," in which Henry B. Walthall is the star, will be shown at our theatre next The name of Ince stands for superiority and you should not neglect this opportunity to see a famous motion picture spectacle.

Yours sincerely,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

DEAR MADAM:

We beg to remind you that "The False Faces," a splendid Paarmount-Artcarft special picture production by Thomas H. Ince, and starring Henry B. Walthall, will be displayed at our theatre beginning today. This is one of the best photoplays ever booked for our theatre and we heartily recommend it to your favorable attention.

Yours sincerely,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patron

ADVERTISING POSTERS AND SLIDE FOR "THE FALSE FACES"

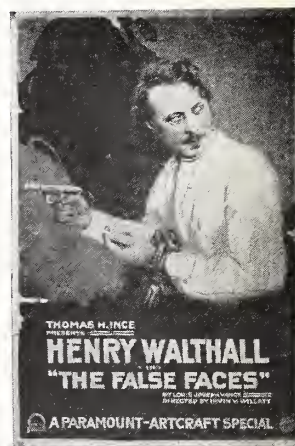
Always Obtainable at your Exchange



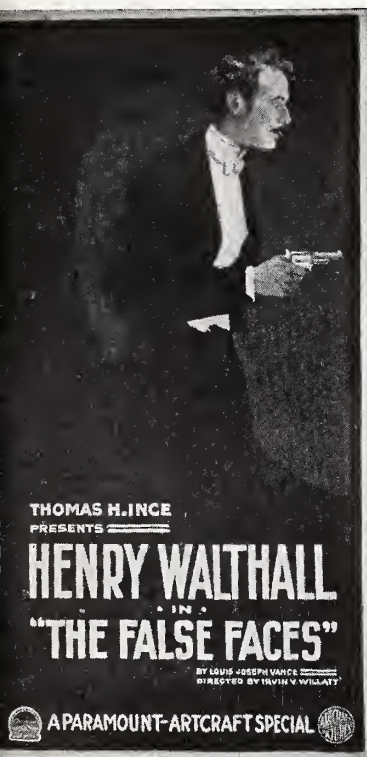
One Sheet



Twenty-Four



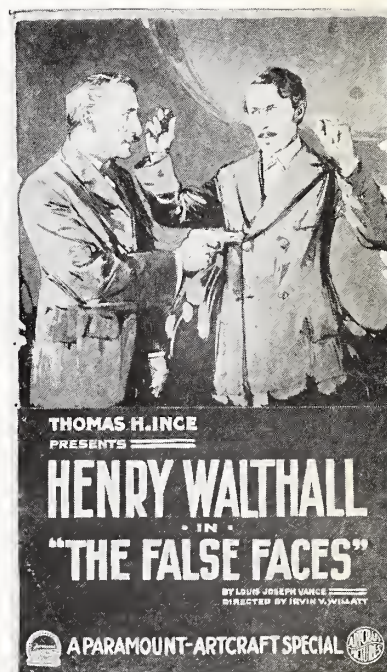
One Sheet



Three Sheet



Six Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

Current Paramount and Artcraft Pictures in the Order of Their Release

RELEASE DATE	STAR	SUBJECT
August	5—CHARLES RAY	A NINE O'CLOCK TOWN
	5—DOUGLAS FAIRBANKS	BOUND IN MOROCCO
	12—GRIFFITH'S	THE GREAT LOVE
	12—PAULINE FREDERICK	FEDORA
	19—WILLIAM S. HART	RIDDLE GAWNE
	19—BILLIE BURKE	IN PURSUIT OF POLLY
	26—DOROTHY DALTON	GREEN EYES
	26—DE MILLE'S	TILL I COME BACK TO YOU
	26—ENID BENNETT	THE MARRIAGE RING

RELEASE DATE	STAR	SUBJECT
Sept.	1—J. BARRYMORE	ON THE QUIET
	1—E. FERGUSON	HEART OF THE WILDS
	1—WALLACE REID	THE SOURCE
	8—E. CLAYTON	THE GIRL WHO CAME BACK
	8—SPECIAL	THE HUN WITHIN
	8—LILA LEE	THE CRUISE OF THE MAKE-BELIEVES
	15—D. FAIRBANKS	HE COMES UP SMILING
	15—M. CLARK	OUT OF A CLEAR SKY
	15—D. DALTON	VIVE LA FRANCE
	22—FRED STONE	THE GOAT
	22—SHIRLEY MASON	COME ON IN
	22—VIVIAN MARTIN	HER COUNTRY FIRST
	29—M. PICKFORD	JOHNNA ENLISTS
	29—CHARLES RAY	THE LAW OF THE NORTH
	29—ENID BENNETT	COALS OF FIRE

Success Series (Re-Issues) for September

Sept.	1—M. PICKFORD	THE EAGLE'S MATE
	8—M. CLARK	WILDFLOWER
	15—SPECIAL	THE GIRL OF THE GOLDEN WEST
	22—P. FREDERICK	ZAZA
	29—G. FARRAR	CARMEN

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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



How To Use A Press Book

THE successful use of a press book can be properly likened to the selection of a delectable meal. You eat from "soup to nuts" according to a definite plan. Break up that plan, eat your cheese before you drink your cocktail, and you're in for indigestion.

Pick here and there in a press book without a definite campaign in mind and the result—well, it won't give you business indigestion, but your exploitation repast won't be very appetizing.

So before you use any part of the wealth of material in this book of helps, consider your plan from "soup to nuts." On your bill of fare you have advertising, publicity, posters, letters, post cards, program material, etc. Select them with care, use them in their proper order and you'll have an advertising repast fit for a king.

YOUR NEWSPAPERS

WHICH and how much of each should you use? When that is determined you have your plan and you can turn to the press book, confident that the material to make your plan an accomplished fact can be found there.

The first thing you consider in planning an exploitation campaign is, of course, its cost. That can be determined only by you. You know better than anyone else the revenue producing possibilities of your stars. Knowing those possibilities it should be easy for you to decide what percentage of that revenue can be turned to making them bigger revenue producers.

Your next problem is to decide what part of that percentage shall be devoted to each of the exploitation avenues open to you. You will, no doubt, place your newspapers head and shoulder over everything else, because upon this depends the success of your publicity. Then you will consider your billboards and poster advertising. Also your direct-by-mail matter. The amount of money that you put into each depends, of course, upon which experience had taught you is the most profitable in your locality.

WHICH "ADS" TO USE

WHEN you have made up your mind how much you are going to spend in the newspapers apportion that amount among them so that your whole territory will be covered with as little duplication as possible. On "Boots" it would be well to distribute your appropriation so that a "Boots" advertisement will appear in the papers you select, over a period of several days preceding the showing. There are enough ad-cuts illustrated in the press book to carry you through three days' advertising.

It would be profitable for you to use a one-column advertisement two days before showing, a two-column advertisement the day before showing, and the same advertisement or one of three columns on your opening day.

AT the same time that you order your paid advertising take your press book to your editor and ask him to select from its pages those publicity stories that he thinks best for his pages. Don't send him stories picked at random; he's human and naturally would like to select his stories—the same way you select your pictures.

Don't fail to point out to him the fact that the press book contains material to be printed in advance of the picture's showing, material to be printed while the picture is being shown and reviews to be published immediately after the first showing. Don't overlook this feature of the book yourself, and take full advantage of it.

THE PRODUCTION CUTS

IF you get publicity in a fixed ratio to the amount you spend for advertising you'll probably get better position by allowing the editor to use his own judgment in selecting material; if you are dependent upon his generosity you certainly will get more space by flattering him to the extent of consulting his wishes.

Also, be sure that your editor knows what you have in the way of scene cuts. The surest way to let him know is by showing him the full size reproductions on pages 1-2-3-4 of this book. He can then select what he thinks will look best in his paper.

PART of your plan will, without doubt, take in billboards and posters. There is no need to tell you that these should go up well in advance of showing, properly sniped. One suggestion, however, will not be amiss. Before you order paper from the press book take a trip out to your stands and see what kind of company your boards are going to keep. Then consult your press book and select those posters that are in sharp contrast with those that are about them. By making your paper stand out from that about it you will secure a decided advantage.

THE MAIL CAMPAIGN

NOW for your mailing list. The way you handle this depends, of course, on local conditions, and we cannot offer anything but general suggestions in the way of amount of postage, quality of stationery, etc. You will, however, find in the press book letters and post cards that, in wording, will appeal to all classes. But take this hint: When you mail letters, mail them so that they will arrive on the day of showing and if there is more than one mail in your town, send your letters so that they will arrive in the mail nearest to the showing that you want the recipients to attend. That is, make your letters timely. Everything that has been said about letters applies with equal force to post cards.

No matter when or how you advertise or what form your advertising may take, advertise according to plan, that plan being carefully thought out to reach every theatre-goer in town. And remember, no matter how complicated or extensive your plan may be, the press book lists the material to make it a successful plan.



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK



AD CUTS
and MATS



Editorial Chats on Dorothy Gish and Her Latest Paramount Photoplay "Boots"

ALTHOUGH scarcely out of her tenes, Dorothy Gish, Paramount star, is one of the most famous of American screen luminaries. Miss Gish has a distinct personality which is the dominant feature of every picture in which she appears and its value to exhibitors is vastly enhanced on that account. Dorothy Gish's photoplays, such as "Battling Jane," "The Hun within" and "The Hope Chest" already have proved themselves winners, and "Boots," her latest starring vehicle, dealing, as it does, with the Bolshevik menace, doubtless will lead them all in popular esteem.

Dorothy Gish, Star

DOROTHY GISH'S first Paramount starring vehicle was "Battling Jane." The artistry displayed by her in this picture was fully on a par with that of her characterization of the "Little Disturber" in David W. Griffith's masterpiece, "Hearts of the World," and it instantly established her stellar fame on a firm foundation. Her succeeding photoplays served to render her even more popular with the motion picture public. Miss Gish is not only young, dainty, charming and magnetic, but she is endowed with histrionic talents of a high order. She is a comedienne whose chic, vivacity and brilliancy as an artiste, place her on a pedestal far above most screen players of the younger school. As a slavey of the London slums in "Boots," who frustrates a Bolshevik plot to commit wholesale murder, she creates an absolutely new characterization, and in which her native genius finds ample expression.

Martha Pittman, Author

MARTHA PITTMAN, author of "Boots," is introduced to motion picture fans through this screen offering, which is her maiden effort. That she has talent is evidenced by the fact that her narrative was picked from some seven hundred scenarios and stories, as

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being the best offering suitable for Miss Gish, and that she doubtless will provide many more screen stories for this star, the excellence of "Boots" unquestionably indicates.

M. M. Stearns, Scenarist

THE adaptation of "Boots" for the screen is the work of M. M. Stearns, a writer of short stories, and head of the department of scenario and screen writing of the University of Southern California, where he is giving a course of credit lectures. He has had several years experience in motion picture work and regards his latest effort as among his best.

An Anti-Bolshevist Story

IMAGINATIVE, emotional, impulsive and charming, "Boots" is a slavey living in the London slums. She is employed in a boarding house where she shines shoes for the boarders, among them being Everett White, but "Boots" is unaware that he is attached to the Secret Service, and is trailing a band of Bolshevik conspirators. The leader of the mal-

contents, who aim to destroy with bombs a building in which a peace conference is to be held, is a woman whose acquaintance White assiduously cultivates for the purpose of obtaining from her the details of the Bolshevik plot. "Boots" loves White and he treats her with such consideration as to inspire belief in her that he returns her affection. But when "Boots" finds him one day kissing the woman, her love romance is wrecked. She has a garden in the rear of the house where she works during her leisure hours and she goes there to forget her troubles. She begins to dig when suddenly the earth gives way and she is precipitated into a tunnel where White is struggling with several Bolshevik agents. They overpower and gag him and after placing a time bomb near him, make their escape. "Boots" rescues White, who tells her of the bomb. "Boots" picks it up, carries it out and throws it into the river where it explodes without inflicting damage. "Boots" faints without realizing that she has saved the peace delegates and her sweetheart as well, but when she is revived she finds herself in the arms of the man she had believed a traitor to her faith.

Elmer Clifton, Director

ONE of the most widely known and talented directors in the country is Elmer Clifton, director of "Boots." Mr. Clifton directed Miss Gish in "Battling Jane" and "The Hope Chest" with happy results and his work in "Boots" is of a high order of excellence. Mr. Clifton has had extensive stage experience and he was identified with David W. Griffith for seven years.

Splendid Support

MISS GISH is finely supported in "Boots," her leading man being Richard Barthelmess, who played opposite to her in "The Hope Chest." Others in the cast are Fontine LaRue, Edward Peil, Kate V. Toncray and Raymond Cannon.



"You could see to shave in 'em"

DOROTHY GISH in "Boots"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8751, illustrated on page 2 of the 'Boots' press book." Specify whether you want an electro or a mat.



"No tip in them"

DOROTHY GISH in "Boots"

A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8752, illustrated on page 2 of the 'Boots' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

DOROTHY GISH

Dainty Paramount Star

Has Superb Starring Vehicle in

"BOOTS"

A Paramount Story Dealing with the Menace of Bolshevism

Miss Gish Discusses Her New Characterization the Original of Which She Met in London During the War, and Who was Known as "Bootsie."



THE character of "Boots," in which Dorothy Gish will be seen at the theatre next actually lives, instead of being just a picture girl. Dorothy says that when she was in London during the war she saw this little slavey and watched her closely.

"She made my heart ache," she said, "because she was abused from morning until night by an old wretch of a landlady who seemed to think her chief form of amusement was to keep this little girl breaking her back over some kind of work. I used to feel so sorry for her that my sister Lillian and I would do things to draw the old landlady away so we could cheer up "Boatsie," as she was called in that place. We did not stay there, but often went in because a woman we used in pictures was boarding there. It was not far from where we stopped.

"I haven't taken all of 'Boatsie's' character for this part because sometimes she neglected little things like washing her face. It was not her fault so much as it was the landlady's, because the old rascalion wouldn't let her have time enough off to breathe. 'Boatsie' was really my inspiration for the part, and it fit in so well with Miss Pittman's story that I used all of her that I could. The rest is just me, I guess."

"Boots" gets her name in the picture because she is employed to do

general housework and also to blacken the shoes of the boarders. The story deals with the Bolshevik menace which now threatens the peace of Europe, if not the entire world.

The acquisition of Miss Gish as star by Paramount adds another name to the brilliant list of new stars announced for appearance in Paramount and Artcraft productions which are now being released, including Fred Stone, John Barrymore, Ethel Clayton, Ernest Truex, Shirley Mason, Bryant Washburn and Lila Lee. The young star, who is an Ohioan by birth, and is just twenty years old, has been identified with the stage and screen since 1902 when, at the age of four, she made her debut before the footlights. Like so many of the greatest stars of motion pictures she began her screen career with the old Biograph Company, her first appearance being in the Biograph production, "The Mountain Rat."

Her association with the production of Mr. Griffith, thus formed at the outset of her career in photoplays, has continued unbroken to this day. With him she went to the Reliance-Majestic, where she appeared in "Old Heidelberg" and other productions. When Mr. Griffith formed Fine Arts, Miss Gish became one of the most popular stars of that organization, notable among her productions being

"Atta Boy's Last Race," "Stage Struck," "The Little Yank," "Children of the Feud," "The Failure" and "That Colby Girl."

When Mr. Griffith projected "The Birth of a Nation" it was natural that he should choose Miss Gish for an important role. Her work was an outstanding feature of that production and earned for her a place in the affections of the millions of picture-lovers throughout the United States and Canada. Later she achieved equal success in the second big Griffith special production, "Intolerance," while her wonderful characterization in the role of the charming little French grisette in "Hearts of the World," is making the impression it so richly deserves in the large centers where the production is now being shown.

"Battling Jane," the first Paramount picture in which the "Little Disturber," as she is known from her rendering of that role in "Hearts of the World," is a comedy drama by Arnold Bernot, and affords Miss Gish a remarkably good vehicle for the expression of her individual art.

Her second picture was "The Hun Within," a Paramount-Artcraft special with a practically all-star cast, including George Fawcett and others as well known. Then came "The Hope Chest," which now is followed by "Boots."

8757



DOROTHY GISH

in "Boots"
A Paramount Picture

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8755



DOROTHY GISH

in "Boots"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8755, illustrated on page 4 of the 'Boots' press book." Specify whether you want an



"What do you know about that?"
DOROTHY GISH *in "Boots"*
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8754, illustrated on page 4 of the 'Boots' press book." Specify whether you want an electro or a mat.

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Cast and Story of "Boots"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Dorothy Gish's New Photoplay
A Paramount Picture

Dorothy Gish, Charming Paramount Star is a Slavey in Her Latest Photoplay "Boots"

*Theme of Dramatic and Appealing Picture Deals with Bolshevik Plotters Who are
Foiled by a Girl of the London Tenements.*

UPON the open pages of the paper-backed edition of "Her Sainted Love" fell two large and shiny tears. The erstwhile owner of the tears beheld them with dismayed surprise. The eyes widened, the chin quivered for a moment and then she threw "Her Sainted Love" against the opposite wall with a sudden whack.

"Boots," the owner of the tear-stained eyes, was done with the crying. Also, with paper-backed books that told of sainted lovers. To her trusting mind the thing had worked out differently. Her sainted lover had apparently turned out to be a devilish liar instead.

She remembered how she came by her name—through shining the shoes of the boarders in the London tenement. She reflected on the landlady whose fish-wife tongue had curled around nothing but abusive adjectives in the four years of her service. She had stood it because, orphaned, she had no place to go. She recalled the moments stolen with some book or other in learning to read and write. And her war garden. She looked wonderingly at it now. It was growing, and the only reason it was, was because of HIM.

She had come to the boarding house late at night, in fact, just after that woman boarder whom Boots hated with all the fire of her soul. She had blacked his boots and this woman's, and there had been so many that she took all she could in her arms, then stepped into a pair of his and clattered through the hall to the rooms, in her blithe spirit of youth, reaching his door after a standing jump in his broad footgear. And he had opened the door in front of her. She smiled sadly as she remembered how she had run down the hallway.

"BOOTS"

The Cast

"Boots" Dorothy Gish
Everett White

Richard Barthelmess
Mme. de Valdee...Fontine LaRue
Nicholas Jerome...Edward Peil
Lydia Hampstead

Kate V. Toncray
The Chauffeur. Raymond Cannon

Then this woman: Mariana, she called herself, and had her room full of those horrible statues. She was always pounding on something, and she made Boots feed her pet mice, an operation that sent the cold chills up the little slavey's back. Boots knew there was something wrong with this woman, for ever since the little romance between Boots and Everett White had begun to develop, Mariana had been stepping in the way.

What she did not know was that Mariana was one of a Bolshevik council, that her business in this house was to locate an underground passage, and on a certain day when the world peace delegates would be in the building next door, place a bomb beneath the place and blow the peacemakers to atoms. White had taken no interest in this Mariana woman at first, but with Boots had nourished the war garden and told her ever so many things that she had needed to know. And that day they had gone punting; he had saved her from drowning, and she had called him her hero.

But today had brought her little castle crashing down around her ears. She had found him—kissing Mariana. She did not know that White was really a Secret Service man, and that he was there primar-

ily to block Mariana in her murderous attempt. And White could not tell Boots, whom he loved dearly, why he had been doing the things that were breaking her heart. It was the end for Boots, her faith was broken.

Boots gazed at the war garden. It presented itself in an array of boxes filled with dirt and many growing plants. More dirt was needed. So, trudging down the stairs, pail and shovel in hand, she reached the back yard and began to dig. In her need for the physical expanse of her emotions, she sank the shovel deep and fast into the soft dirt. Suddenly the earth gave way, and in the mass of falling dirt, she landed ten feet or more below in an underground tunnel. Dazed for the moment, she sat up and stared, then listened. There were sounds of a struggle near her, a moan and then a ticking sound. Boots crept along the floor until she saw a faint light. There stood Mariana, bending over a black box which she was adjusting. On the ground near her lay White, bound and gagged.

Boots crept stealthily behind the woman and leaped upon her, bringing her to the floor, and in the struggle succeeded in dazing the adventuress and tying her. She then tore the gag from White's mouth, in time to hear him cry out to her to throw the bomb outside.

Seizing the engine of death, Boots ran wildly through the tunnel until she saw light. An entrance had been cut through the room occupied by Mariana. Through this ran the little slavey and out to the rear of the house where she cast the bomb from her into the river below. A moment later came the crashing roar of the explosion. Boots fainted, and when she awoke, it was in the arms of the man she had thought was traitor to her.



"Ain't that wonderful?"
DOROTHY GISH in "Boots"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8750, illustrated on page 6 of the 'Boots' press book." Specify whether you want an electro or a mat.



"Thank the Lord, they're done"
DOROTHY GISH in "Boots"
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8753, illustrated on page 6 of the 'Boots' press book." Specify whether you want an electro or a mat.

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For Newspapers and House Programmes

MR. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. **THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.**

These items also may be used to advantage in your house programme.

Exclusive Stories For Photoplay Editor From Theatre

ANN LITTLE, Theodore Roberts and others in the cast of Wallace Reid's new Paramount picture, directed by James Cruze, say they had a yell of a good time during the course of the production. Wally drove a car around a course at breakneck speed, while his support sat in the grandstand and yelled, "Go to it, kid!" Wally didn't hear them, but he certainly went to it, as the fans can tell for themselves when the picture is released.

Fatty Arbuckle held up his right hand the other day and swore that his New Year's resolutions were still intact. Inasmuch as everybody else in the party had fallen from grace, there was a unanimous demand to find what Fatty's resolutions consisted of. Here they are: "To eat nothing that will make me thin; to keep laughing myself and to keep others laughing; that's all, since that will keep me busy during 1919."

Liila Lee's pet horse, Hippocrates, has a wooden leg—in fact, he has four of 'em, that being the sort of a horse he is. She was getting him nicely trained—he got so he wooden kick at all—when she took a trip to New York. When she got back Hippocrates had been sent to some store-room, and the little Paramount star is disconsolate.

"Hard Boiled," Dorthy Dalton's latest Paramount picture from the Ince studios, was scenarioized by R. Cecil Smith, from a story by John Lynch. It has nothing to do with eggs, except that it involves a deacon who was a bad egg. Miss Dalton's next vehicle will be made at the new Ince studios at Culver City. Otto Hoffman will direct her in place of Victor L. Schertzinger, who is ill at present.

Ben Turpin, the famous Paramount-Mack Sennett comedian presented his friends at the studio with New Year's cards composed of pieces of unexposed movie film, upon which he had inscribed in a flowing hand the compliments of the season. On close scrutiny of these cards, it was observed that Ben had dotted the T's and crossed his I's.

Exclusive Stories For Photoplay Editor From Theatre

ACORRESPONDENT, evidently a negro, writes the following letter to the New York Globe during the week of the presentation of D. W. Griffith's Arctcraft picture, "The Greatest Thing in Life" at the Strand Theatre in Manhattan:

"If permissible I would like to thank Mr. D. W. Griffith through your paper for producing 'The Greatest Thing in Life,' which is on the screen at the Strand Theatre this week. It's a wonderful play in every way. There is one scene where a white and colored soldier run into one another going over the top, and the scene enacted there is the first real serious part for the colored people of all the war plays up to date. On the stage and on the screen we are generally used as a joke."

The incident referred is undoubtedly one of the most remarkable "touches" ever produced on the screen. The hero of the play, an erstwhile snob who is being remoulded in the crucible of the trenches finds himself in a shell hole alone with a dying negro. The black man has given his white companion the last drop of water from his canteen and is himself dying. In his delirium he calls piteously for his mammy to kiss him. The struggle which is going on in the mind of the young white man is felt unmistakably by all who witness the scene and an inexpressible feeling of relief grips the spectator as the young fellow slowly presses his lips to the cheek of his black comrade that he may "go West" in happiness.

The incident is revolutionary and attempted by somebody other than Griffith might easily spell ruin. But it is used by the master director as the very climax in the development of his theme of the brotherhood of man. As a touch of dramatic art and as an example of noble sentiment transferred to the screen it probably has never been equalled on the screen. In brief, it is one of the things that make Griffith the great figure he is.

Doug Fairbanks has a bear cub chained in the front of his dressing room these days, which is making a good watch-dog. Doug is so fond of it he is even thinking of wearing it as a wrist-watch dog!

Exclusive Stories For Photoplay Editor From Theatre

THE other day Dorothy Giish, Paramount star, received a dainty scented note from a town in Maine. It was written by a little child who had admired the picture in which the star had appeared.

"Dear Dorothy," the note read. "My name is Dorothy, too, and my mama says it means gift of Heaven. Did you know that?"

Greatly pleased the star of "The Hope Chest" turned to her director. "Do you know that Dorothy means gift of Heaven?"

"Gift of whom? Don't try to kid me, young lady, for I know," retorted the director in a professional tone.

And Dorothy Giish is of the opinion that at least one director has lost the illusions of his early youth.

Ethel Clayton has completed work at the Lasky studio at Hollywood, Calif., on a new production, the title of which is "Pettigrew's Girl." The picture is said to embody one of the most charming stories growing out of the war, though in no sense a war picture, that has been written in many months. It was first published in the Saturday Evening Post, Dana Burnet being the author. Will M. Ritchey wrote the scenerio and George Melford was the director. Paul Perry was the cameraman. Monte Blue plays the leading male role and Miss Clayton will be seen for the first time in the characterization of a chorus girl.

The story that the hands tell—sounds like a Bray Pictograph, doesn't it? But it's part of Bill Hart's new Arctcraft, "Breed of Men." In the play, Bill bucks a faro game. The camera records a series of close-ups of the hands of Bill and the faro dealer. And the skilful direction shows how much one can learn from the hands: how they express as much emotion as the face often. After you've seen this picture, you may make a better poker player of yourself. If your opponent has control of his facial expressions, you can tell from his hand what his hand is.

Gloria Swanson, leading woman in Cecil B. DeMille's new Arctcraft picture, "Don't Change Your Husband," spent her New Year holidays in Frisco.

THE EXHIBITION, in the form of a book, is one of the most important contributions to the study of the history of the newspaper. It is a book which should be read by every student of the history of the newspaper, and by every student of the history of the press. It is a book which should be read by every student of the history of the newspaper, and by every student of the history of the press.





DOROTHY GISH

in 'Boots'
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8758, illustrated on page 8 of the 'Boots' press book." Specify whether you want an electro or a mat.



DOROTHY GISH

in 'Boots'
A Paramount Picture

When you order this illustration for your news columns tell your Exchange that you want "Production Cut #8756, illustrated on page 8 of the 'Boots' press book." Specify whether you want an electro or a mat.



DOROTHY GISH

in 'Boots'
A Paramount Picture



When you order this illustration for your news columns tell your Exchange that you want "The Line Production cut illustrated on page 8 of the 'Boots' press book." Specify whether you want an electro or a mat.

Your printer can easily saw off the lettering and substitute type therefor if you want him to.

STRAND

THEATRE

New Art Film Company presents

DOROTHY GISH

in
"BOOTS"

A Paramount Picture

Just shoes, but what a world of love, thrills and fun they hold.

The same funny little girl who played "The Little Disturber" in "Hearts of the World" and who has been getting better ever since.

ALSO
"Impropaganda"
A Paramount-Flagg Comedy



STRAND

Broadway at Main Street

New Art Film Company presents

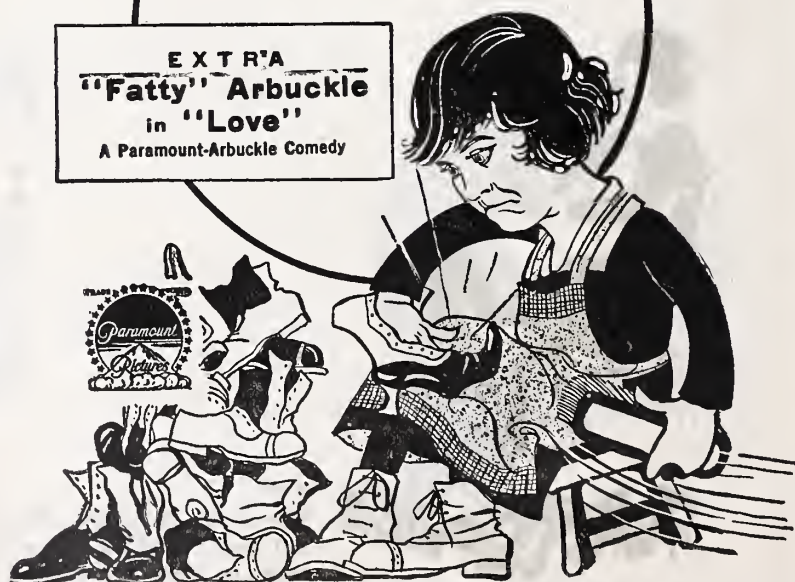
DOROTHY GISH

in
"BOOTS"

A Paramount Picture

Old shoes are a strange place in which to look for romance, treason and intrigue, but Dorothy Gish found them there.

EXTRA
"Fatty" Arbuckle
in "Love"
A Paramount-Arbuckle Comedy



RIVOLI

Monument Square

New Art Film Company presents

DOROTHY GISH in "BOOTS"

A Paramount Picture

Lots of people keep money in their boots but who ever thought that romance, thrills and intrigue could be found in them? See what Dorothy Gish's boots hold.

It's the same funny Dorothy Gish who played in "Hearts of the World," "Battling Jane" and "The Hope Chest"

By Martha Pittman
Directed by Elmer Clifton

Scenario by M. M. Stearns
Photographed by John Leezer

EXTRA ATTRACTION:

Mr. & Mrs. Sydney Drew

IN

"Romance and Rings"

A Paramount-Drew Comody



RIVOLI

STATIONERY & PRINTING

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These boots are made of the finest leather and are the most comfortable boots you can wear. They are made in the U.S.A. and are guaranteed to last for years.

For more information, write to
Dorothy Gish Boots
1234 Main Street
New York, N.Y.

Advance Press Stories on "Boots"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Dorothy Gish's New Photoplay

A Paramount Picture

MOUSE AT FEET! WAS DOROTHY SCARED? SEE MISS GISH IN "BOOTS"

Scene Not Arranged For During
the Filming of Her New
Photoplay

IF you were a slavey in a London boarding house, and your job was to take orders from every one who had lodging there, and if one of the boarders ordered you to feed her pet mice, and you did, and one of them got out of the cage, and ran right at you——! Well, now, just what would you do?

That is the situation that confronted Dorothy Gish when "Boots," her newest Paramount picture, which will be shown at the theatre next, was being made at the Hollywood, Calif., studios. And to make matters much worse, Miss Gish knew that the horrible camera was being turned every second and that all the attempts she might make to get away from that mouse would be indelibly registered on the film.

That had not been arranged for in the story, and it wasn't quite fair. Of course, she didn't think that all out during the moments when she was threatened by this tiny rodent running around loose on the stage, because she was trying to listen to Elmer Clifton, her director, and at the same time save herself from the ferocious beast that insisted on getting right under her feet every time it had the opportunity.

There were tables and chairs and other things in the room and Dorothy made good use of them. The mice, by the way, have a lot to do with the story, and when the scene was finished Miss Gish consented to go through a little more of the ordeal in order to have the whole thing in the picture. Miss Gish is splendidly supported in this photoplay.

BATHTUBS ARE FINE IN ZEPPELIN RAIDS SAYS DOROTHY GISH

Paramount Star Shows in New
Photoplay, "Boots," How
Londoners Used Them

FIRST-HAND information as to what the average civilian did in London during the Zeppelin air raids can best be obtained by viewing "Boots," the unique character play in which bewitching young Dorothy Gish, of "Little Disturber" fame, will appear at the theatre next Much has been written and said about the actions of the people during those trying times when the Huns swept over the city and dropped their tons of death on the fear-stricken population. But Miss Gish shows just what people in their homes did, and Miss Gish knows, for she experienced nine air raids during her stay in London.

There is no air raid in the picture, nor is there a German, for it is an after the war play that has nothing whatever to do with battles or horrors of that nature. But there is an explosion in it. And when "Boots," the imaginative little slavey in the London boarding house hears it she throws a tin washboiler over her head and crawls under the sink.

Miss Dorothy states that it was a common occurrence for people in London to have their tubs so arranged that two people could crawl under the inverted tub and thus protect themselves from falling timbers in case explosions should occur close to the building. The bathtub formed an excellent protection.

But the way Dorothy does it in "Boots" is funny, and you don't think near as seriously about the air raid as she does.

REAL LONDON FOG SHOWN IN DOROTHY GISH'S FILM, "BOOTS"

Remarkable Views Feature of
Splendid New Paramount
Photoplay

YOU have read and heard of London fogs, but unless you have been on the actual ground, you have a very vague idea of what they really are. And because Dorothy Gish knew what London fogs were like, she having been in London during the time she was working on "Hearts of the World," she insisted that the real London fog be used for her newest Paramount picture, "Boots," which comes to the theatre for a period of days.

Nearly all of the first reel of the picture transpires during a cold, damp and misty evening when Trafalgar square is covered with a blanket-like mist that penetrates to every corner. Of course, many of the scenes are inside scenes, and there are others which could not be staged across the water at the time they were made.

These have been taken and so cleverly woven into the foreign photography that it is impossible to tell which were made in the United States and which were made abroad. Modern motion picture making taxes the ingenuity of every department of production.

"So" says Manager ——— of the ———, "when you see the London fog in 'Boots,' remember it's not all London. But don't come and ask me which is London and which is Los Angeles, because I don't know. You'll have to write to Dorothy."

Miss Gish's new photoplay was written by Martha Pittman, adapted by M. M. Stearns and directed by Elmer Clifton.

**DOROTHY GISH SETS
NEW STYLE FOR 'TAMS'**

**Feminine Headgear Feature of
Picture, "Boots"**

WHEN Dorothy Gish created her famous part of "The Little Disturber" in "Hearts of the World," she set the younger feminine set of the nation to doing two separate and distinct things. One was to walk like "The Little Disturber."

Soon after the large city showings of the picture you could see hundreds of girls on the streets imitating the funny little swagger walk that Dorothy did in the picture. The other thing was to reset the millinery styles for the year. If you remember correctly, you saw girls everywhere in the United States wearing "tams" with jaunty side sweep. Millinery shops all over the country made them and sold them by the hundreds.

So, when "Boots," which is Miss Dorothy's next Paramount picture, comes to the theatre on, the girls of will have still another item to add to their wardrobes. It is a new and still jauntier "tam" with bells on it. Description is too vague to convey the idea, but it is safe to say the girls will get the idea.

Capable Photoplaywright

M. M. STEARNS, who is responsible for the scenario version of "Boots," starring Dorothy Gish, which is on view at the theatre this week, is well known as a writer of short stories, and he is the head of the department of scenario and screen writing in the University of Southern California, where he gives a course of credit lectures. Miss Gish is seen to exceptional advantage in this picture.

**FINE SUPPORT FOR
MISS GISH IN "BOOTS"**

**Richard Barthelmess Leading
Man for Noted Star**

AN excellent supporting cast appears with Dorothy Gish in "Boots," the picture Manager — of the — theatre has selected for next Richard Barthelmess, who will be remembered as having appeared in "The Hope Chest," with Miss Gish, and the "Bab" series with Marguerite Clark has the lead opposite the saucy little star.

Raymond Cannon, who played the part of the country lover opposite Miss Gish in "Battling Jane," and the part of the soldier chum in D. W. Griffith's Artcraft production "The Great Love," is seen in an important part. Edward Peil, who played the part of the hero in "The Greatest Thing in Life," is a Bolshevik leader. Fontine La Rue, the famous French character actress, plays the "heavy" opposite Miss Dorothy, and Kate V. Toncray, who also appeared in "Battling Jane," has the part of the London landlady.

A Talented Writer

MARTHA PITTMAN, author of "Boots," the Paramount picture in which dainty Dorothy Gish is appearing at the theatre this week is a screen writer of talent. "Boots" was her first story and it was picked from nearly seven hundred scenario and story offerings submitted for Miss Gish's use. It is quite likely that other screen stories by Miss Pittman will be utilized for production by Miss Gish.

**SWEETHEART FALSE?
WOULDN'T IT JAR YOU?**

**That's What Miss Gish Thinks
as Heroine of "Boots"**

TO have the man you love propose to you, to accept him and to be the happiest girl on earth, then, just a few minutes later, to find him kissing a woman you hate, is the situation which confronts Dorothy Gish in one of the dramatic moments of "Boots," her newest Paramount picture, which will be shown at the theatre next for a run of days.

Usually it is the other way. The man finds his sweetheart apparently false to him, and in his blind anger refuses to trust her. This time "Boots," in her own tearful resentment, refuses to trust the man who she believes, has been false to her. "So," says Dorothy Gish, "it makes little difference which side of the fence the clover is on, the other side looks different anyway."

Splendid Support

IN the selection of her casts, Dorothy Gish demands that every care be taken to secure the best possible support. In her new picture, "Boots," which is the bill at the theatre this week, Richard Barthelmess has the leading male part, that of Everett White, the English secret service agent who is in love with Boots. Fontine LaRue plays the part of a Bolshevik agent, and Kate V. Toncray, Edward Peil and Raymond Cannon complete the cast, all players of the highest ability and reputation.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. **THE MAT COSTS YOU NOTHING!**

Get it from your exchange and send it to the photoplay editors of your newspapers.

GOSH! 'S GOT GISH GUESSING!

(Say It Fast)



AMONG her other accomplishments, Dorothy Gish is more or less of a sculptor. However, the director takes up so much of her time that she can only find time for her sideline while "en repos." Her present difficulty is that she has forgotten whom she had intended this bust to represent. Our guess is Marguerite Clark, but then your guess is as good as ours. A good guess, however, is that you will want to see her in her next Paramount picture, "Boots."

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOR NEWSPAPER TO-DAY! IT IS FREE!

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO
GET EXTRA PUBLICITY!

Send your exhibit to the
National Exhibition, and you will receive
a special display in the main hall.

GOAL: 2 GOT THE GUESSING!



The only way to win the contest is to guess the weight of the fish.

SEND THE KEY TO THE NEWSPAPER TO GET
THE ANSWER.

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Boots"

Paramount Theatre

.....1919

Dear Miss Brooks:

Here comes Dorothy Gish again! She'll be here in her latest Paramount picture beginning next

"Boots" is the name of it. And it exposes the Bolshevik menace which threatens civilization even more than the Hun ever did. Timely, eh?

Do you remember Dorothy when she created a new style of screen acting as "The Little Disturber" in "Hearts of the World"?

And how this new style has been used through all her new Paramount comedies?

You recall her as "Battling Jane," we're sure, for that lovable little wanderer won her way into all our hearts. How can she do her bit, as all ought to do, to prevent the spread of Bolshevism? Come and see!

And then you saw her in "The Hope Chest," as the plucky daughter of an old-time vaudeville actor. And here she comes in "Boots"! Watch her step, as she frustrates ruthless Bolshevik agents who seek to destroy her sweetheart.

Yours cordially,

Manager.....

POST CARDS ON "BOOTS"

Exhibitors will be wise to mail at least one of these Cards to their patrons

aramount Theatre1919

ear Miss Brooks:

Dorothy Gish, the Paramount star, comes here to-day in the third of her grand new series of pictures. It is a splendid photoplay in which the Bolshevik menace, now threatening civilization, is exposed.

"Boots" is the name of it, and this theatre is the place. Need we say more?

Cordially yours,

Manager.....

Paramount Theatre1919

Dear Miss Brooks:

Yes, we met one fellow once who said he didn't care for Dorothy Gish's acting. Honest!

But we think even he will change his mind when he sees her in her latest Paramount picture, "Boots," which opens here today.

Cordially yours,

Manager.....

If Letter will not serve, use one of the Post Cards. *IT WILL PAY!*

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"BOOTS"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two One-sheets
Two Three-sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

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Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

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One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

Paramount and Artcraft Releases for December, 1918 and January, 1919

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
CECIL B. DeMILLE'S "DON'T CHANGE YOUR HUSBAND"
D. W. GRIFFITH'S "THE ROMANCE OF HAPPY VALLEY"
ELSIE FERGUSON "HIS PARISIAN WIFE"
LILA LEE "THE SECRET GARDEN"
FRED STONE "UNDER THE TOP"

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD-BYE, BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
WALLACE REID "THE DUB"
JOHN BARRYMORE "HERE COMES THE BRIDE"
BRYANT WASHBURN "VENUS IN THE EAST"
VIVIAN MARTIN "JANE GOES A-WOOLING"
PAULINE FREDERICK "OUT OF THE SHADOWS"
ENID BENNETT "FUSS AND FEATHERS"

Great Paramount-Artcraft Special Pictures

WILLIAM FAVERSHAM "THE SILVER KING"
WILLIAM A. BRADY'S "LITTLE WOMEN"
MAURICE TOURNEUR'S "SPORTING LIFE"

Success Series Releases

THAT HAVE AND EVER WILL DRAW BIG MONEY.

MARY PICKFORD "CAPRICE"
MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"
DUSTIN FARNUM "THE VIRGINIAN"
SPECIAL "THE TRAVELING SALESMAN"
WILLIAM FARNUM "THE SIGN OF THE CROSS"
DUSTIN FARNUM "CAPTAIN COURTESY"
MARY PICKFORD "THE DAWN OF A TOMORROW"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK





How To Advertise
VIVIAN MARTIN
in
"You Never Saw Such A Girl"
A Paramount Picture



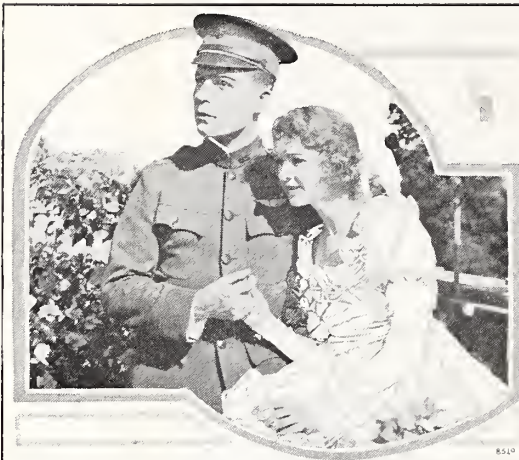
FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Vivian Martin in "You Never Saw Such A Girl"

Actual cuts are about three times the size of the illustrations.

Reduced
Illustrations
of 3-col.
cuts and
mats.



"Parting is such sweet sorrow"
VIVIAN MARTIN in "You Never Saw Such A Girl"
A Paramount Picture



"Will that do?"
VIVIAN MARTIN in "You Never Saw Such A Girl"
A Paramount Picture

Reduced
Illustrations
of 2-col.
cuts and
mats.



"Why wait until I come back?"
VIVIAN MARTIN in "You Never Saw Such A Girl"
A Paramount Picture



"They don't look like the picture"
VIVIAN MARTIN
in "You Never Saw Such A Girl"
A Paramount Picture



"I will protect you another"
VIVIAN MARTIN in "You Never Saw Such A Girl"
A Paramount Picture

Reduced
Illustrations
of 1-col.
cuts and
mats.



VIVIAN MARTIN
in "You Never Saw Such A Girl"
A Paramount Picture



VIVIAN MARTIN
in "You Never Saw Such A Girl"
A Paramount Picture



VIVIAN MARTIN
in "You Never Saw Such A Girl"
A Paramount Picture



VIVIAN MARTIN
in "You Never Saw Such A Girl"
A Paramount Picture



VIVIAN MARTIN
in "You Never Saw Such A Girl"
A Paramount Picture

Top Row—Two Three-Column Cuts and Mats
Centre Row—Three Two-Column Cuts and Mats
Bottom Row—Five One-Column Cuts and Mats

Reduced as Shown Above

Order from Your Exchange the ones you can use.

All the cuts shown above are for newspaper use. One one-col. line cut of the star is included.

This will print well on any kind of paper.

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK



AD CUTS
and MATS



Interesting Facts Regarding Vivian Martin and Her New Paramount Photoplay, "You Never Saw Such A Girl"

VIVIAN MARTIN is a Paramount star with a personality which serves to fill every theatre at which a picture in which she appears, is shown. Exhibitors know that she is becoming a greater drawing card than ever and that they can make no mistake when they exploit Martin pictures to the limit.

Vivian Martin, the Star

THERE are few feminine stars of the silver sheet with more distinct personality than that possessed by Vivian Martin. She is dainty and there is always evident in her picture portrayals, a quaint, almost whimsical quality which makes her adorable in the roles she essays. She has been seen in some exceptionally fine vehicles of late, including "Jane Goes a-Wooing," "Her Country First," and others, but it seems certain that "You Never Saw Such a Girl" is one of the most delightful in which she has ever been starred. The vivacity of Miss Martin has ample sway and she is said to be delightful in this unusual photoplay.

George Weston, Author

IN the novel, "The Kingdom of Hearts' Desire," written by George Weston, the plot of "You Never Saw Such a Girl" first saw the light. It has been altered to suit the purposes of the screen and Miss Martin, has been furnished with a vehicle of genuine excellence.

Marion Fairfax, Scenarist

MARION FAIRFAX, who wrote the scenario of "You Never Saw Such a Girl" is one of the most talented of the many finished writers for the screen. She has done numerous successful Par-

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amount pictures among which may be mentioned "The Secret Garden" with Lila Lee as star; "The Mystery Girl" starring Ethel Clayton and numerous others. She has done some of her most charming work in this new photoplay for Vivian Martin.

Robert Vignola, Director

ROBERT VIGNOLA is something more than a director—he is a personality. The actors like him, they know he is sincere and that he is familiar with his work. He has directed Pauline Frederick, Ethel Clayton, and other Paramount stars and has achieved a really splendid record. One of his most pleasing pictures, undoubtedly, is "You Never Saw Such a Girl."

A Charming Story

MARTY MACKENZIE lives with two aged people on a little farm in the mountains. She is the child of a woman who came there years previously as housekeeper and died. The old folks

pass away and Marty, with Fannie Perkins, a spinster school teacher, takes the auto delivery wagon to go in search of her grandmother to whom she finds a clue in her mother's trunk. She reaches the Burgess home in Newport but learns that she is really no relation of the woman, but the granddaughter of the latter's late husband. Mrs. Burgess was his second wife and has one son by a former marriage, Eric, an aviator who is home on furlough. Eric and Marty fall in love, but the mother is anxious to get rid of Marty because she is really part heiress to the estate. When Marty learns that Eric is engaged to a wealthy girl she goes back to the farm. There he seeks her out with his chauffeur who has been smitten by the charms of the elderly teacher. So all four find their hearts' desire, the mother repents of her recent decision and all ends happily.

Fine Supporting Cast

HEADED by Harrison Ford, the handsome young leading man, Vivian Martin has a splendid supporting cast in "You Never Saw Such a Girl." Others in the roster of players are Maym Kelso, Willis Marks, Edna Mae Cooper, John Burton, Edythe Chapman, Herbert Standing, Miss Gerard Alexander, Claire Anderson, James Farley, Morris Foster. Every one has a record for good work on the screen.

Frank Garbutt, Cameraman

THE cameraman of "You Never Saw Such a Girl" is Frank Garbutt, whose reputation for consistent work is of the highest. He has a splendid knowledge of the technique of the picture camera and the results fully evidence his competency.

VIVIAN MARTIN—YOUNG AND CHARMING

An Analysis of the Secret of Her Popularity as Paramount Star

WHAT is the secret of Vivian Martin's charm? What, indeed, is the charm of any beautiful woman? Not alone her features, however comely; her form, however graceful—but something far more subtle, deeper, less definable—perhaps it is that much abused word “personality” that best describes it.

This, Vivian Martin, Paramount star, has in marked degree. She has a quaint, old fashioned air of demure delectableness that seems to place her in a special catalogue of feminine attractiveness, for it is unusual and at the same time irresistible.

She can play the role of a boy, or a very young girl, or a quaint little waif, with equal facility. She has done them all with a skill and versimilitude that leaves nothing to be desired.

In her newest picture, “You Never Saw Such a Girl,” she has one of the best opportunities ever afforded her of portraying a wholly delightful girlish character. The sort of resourceful little person who won't be discouraged by the buffets of fate. She goes forth with an old maid school teacher, a dog and a cat and a shotgun, in a decrepit automobile to seek for her family name. How she discovers who and what she really is, and also encounters romance, love, adventure and fortune—make up one of the most alluring stories that can be imagined. George Weston is author of the novel from which Marian Fairfax made the screen adaptation. Robert G. Vignola was the director.

“You Never Saw Such a Girl” will be shown at the theatre next In the cast will be found many favorite players, Harrison Ford being the leading man. It is a comedy with dramatic moments and it is certain to appeal to young or old of either sex and in any walk of life.

Vivian Martin is delighted with the picture. “It gave me a fine opportunity of doing good and consistent work,” she said. “I could easily sympathize with the lonely little girl who went out to find someone to love her, when all who

had done so had passed out of her life. I love the idea of the old machine and the expedition into the country with the funny spinster, who is also romantic. I think my screen friends are going to enjoy this film to the utmost. If they do, I shall feel that my efforts have been well directed.”

The popularity of Vivian Martin has been won by an ideal combination of beauty, charm and acting ability. At present she is one of the truly romantic figures of the screen world, a diminutive actress, with gold hair and deep blue eyes whose personality has gone straight to the heart of the great American public.

The quantities of mail that arrive for Vivian Martin each day afford silent testimony to the reach and variety of her appeal.

These letters come from old ladies, from school girls, from soldiers in France, from American business men, from admirers of all ages and conditions of life in South America, New Zealand and Japan. And Vivian Martin reads all these letters, when she understands the language in which they are written, for her tireless devotion to her admirers is as great as their admiration of her.

It was at the advanced age of eight that little Miss Martin made her first appearance as an actress in support of the late Richard Mansfield, in “Cyrano de Bergerac.” After that appearance Miss Martin retired to private life and school days, returning several years later to play Peter Pan” with one of the Frohman companies. She scored a

great success in this famous role created by Maude Adams, for Vivian is an elfin sort of person, and her sauciness and piquancy suited her admirably for that role.

Later she went with William H. Crane in “Father and the Boys” and then with “Officer 666,” “Stop Thief” and “The Only Son.”

Then Miss Vivian hearkened to the lure of the silent drama and soon she was shimmering on the screen in “The Wishing Ring.” Then she was featured in “The Stronger Love” and now she is one of the most popular of the film stars and her curls, personality and acting ability are famous around the globe.



Vivian Martin

Cast and Story of "You Never Saw Such a Girl"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Vivian Martin's New Photoplay
A Paramount Picture

Vivian Martin's New Photoplay, "You Never Saw Such a Girl" Has a Delightful Story

Charming Theme Derived from George Weston's Novel, "The Kingdom of Heart's Desire" Affords Star Splendid Characterization.

AS long as she can remember, Marty Mackenzie, twenty years old, had lived with Uncle Ebau and Aunt Emma in a little stone house on Green Mountain, near Plainfield. When Marty was a mere infant, her mother, who evidently was of aristocratic stock, had come to Uncle Ebau's place as housekeeper. At her death a few years later, Aunt Emma came to mother Marty and after being schooled, Marty learned to drive an old fashioned motor car and delivered orders for butter and eggs.

But one day Uncle Ebau injured his back in falling from a wagon while Aunt Emma, a prey to excitement, had a stroke of apoplexy. Presently Marty found herself alone with no resources but a little farm and eighteen dollars in cash. In the lonely winter nights she had scanned the society picture papers and she dreamed and read of Newport and Palm Beach day and night. Her friend, Miss Perkins, the school teacher, readily agreed to Marty's proposal that they go a-gypsy in the old closed delivery wagon and begin the romance of their lives in real style.

In rummaging in an old trunk in the garret, Marty finds relics left by her mother, all of which indicated her aristocratic lineage. There are some papers, including an incomplete letter to Mrs. Conant Burgess, the Pillars, Newport, R. I., which proves that she is Marty's grandmother. This quickens her desire to travel and when the Ark of Discovery has been cleaned, papered and painted, Marty takes Shep, the collie, and Tinker, the cat, and Uncle Ebau's old shotgun, and start off on their journey.

All goes well with the travellers until they reach Fall River, when they enter an ice cream parlor for refreshments. A big truck bumps into the Ark of Discovery, and when

"YOU NEVER SAW SUCH A GIRL"

The Cast

Marty Mackenzie..	Vivian Martin
Eric Burgess.....	Harrison Ford
Fannie Perkins.....	Mayme Kelso
Uncle Ebau.....	Willis Marks
Mrs. Mackenzie	
	Edna Mae Cooper
Mr. Burgess.....	John Burton
Mrs. Burgess..	Edythe Chapman
Judge Eustace..	Herbert Standing
Mrs. Eustace	
	Miss Gerard Alexander
Katherine Spencer	
	Claire Anderson
Reagon	James Farley
Gentleman Jack...	Morris Foster

they have paid for the necessary repairs, they are penniless. Their only hope now is to reach Newport before their gasoline runs out and after a wild drive through a tropical storm, they reach the home of Mrs. Burgess.

Unable to arouse any one, for the place is tenantless for the time being, Marty and Miss Perkins are in perplexity when suddenly a flower pot, dislodged by the wind, falls from above against a glass door, forcing it ajar. They enter the house and establish themselves in beautiful quarters above. They are preparing a hot supper in the kitchen when a man, armed with a club, enters the room. He is Jimmy Reagon, watchman and chauffeur for Mrs. Burgess and after he has heard Marty's story, he expresses approval of their course.

Jimmy leaves the house with the warning to the women to be on guard against Gentleman Jack, a burglar in uniform, who is operating in the vicinity. Marty concludes that Uncle Ebau's shotgun may yet come in handy and she is half de-

termined to make a try for the reward of one thousand dollars offered for the capture of Gentleman Jack. Marty and Miss Perkins are awakened at midnight by steps in the hall and as Marty takes up the shotgun, a man in uniform—Gentleman Jack, she thinks—enters the room. Marty covers him with the shotgun, but refusing to accept her threats to shoot seriously, he advances. The weapon is discharged and the man falls to the floor.

But it develops that the intruder has not been injured. It is revealed that he is Eric Burgess, a son of Mrs. Burgess, and that he has just returned home from France, where he has been in the aviation service. Mrs. Burgess arrives home, and proud, haughty and determined she denies Marty's claim to relationship and sends her away despite her son's protests.

Marty confides her story to Judge Allison and it develops that she is one of the heirs of Commodore Burgess, her deceased grandfather. It also develops that Eric is the son of Commodore Burgess' second wife. When she learns that Eric is the fiance of Miss Spencer, one of the richest girls in Newport, Marty's heart sinks into her boots and she decides to go back to the farm with the five hundred dollars Judge Allison has advanced her. So she goes with Miss Perkins to the home of the latter's sister at Pond Beach. After a time they go back to Green Mountain where one day Eric, who, it was believed had been lost when the troopship on which he was returning to France, had been torpedoed, came to the mountain.

With Eric came a repentant letter from Mrs. Burgess announcing that Marty's claim to the big Burgess estate would not be contested, and when Eric gleefully announces that Miss Spencer has jilted him. Marty enters the kingdom of her heart's desire.



For Use of Exhibitors in Their House Organs or for General Publicity in the Exploitation of Forthcoming Paramount and Artcraft Pictures

THE ability and skill of C. Gardner Sullivan in the preparation of motion pictures for Paramount and Artcraft has been a marvel to every one, since he has been the one paramount figure in this field who has found more original and new angles for practically every star in the motion picture firmament, and, despite his being the most prolific scenario writer in the profession, his originality remains unimpaired. A particularly fine example of his latest work is to be found in "Happy Though Married," in which Enid Bennett plays the leading role and which will be seen at this theatre.

* * *

The acquisition of Lionel Atwill to the ranks of motion picture players in Paramount and Artcraft pictures is pointed to by the Famous Players-Lasky Corporation as an event of no mean importance in the dramatic world. Mr. Atwill, who has the so-called "villian" role in Elsie Ferguson's new picture, is now appearing in support of Frances Starr in David Belasco's stage success, "Tiger Tiger." His career has been meteoric, he having risen in a few years from comparative obscurity to a position among the foremost English actors in this country.

* * *

The famous Drury Lane production of "Sporting Life," which created a furore in London twenty years ago and later on the stage all over the country, is repeating its success on the screen, the picture having been produced for Famous Players-Lasky by Maurice Tourneur. The production shows two of the biggest events of English sportdom—one the running of the Derby at Epsom Downs, the other the championship night at the National Sporting Club of London. Misses Faire and Constance Binney play the two leading female roles in the picture.

* * *

"Fuss and Feathers," Enid Bennett's new Paramount picture, is full of fun and the follies of feather-brained society. The story has to do with the experiences of a young girl, daughter

of a prospector who strikes it rich and takes her to San Francisco, where they fall in with the society crowd and are considerably disgruntled by the snobs they encounter. But the girl is lucky enough to save the son of one of the rich families from the gutter, where he is rapidly drifting, and wins his love. This brings about a reconciliation and a happy settlement of the plot.

* * *

Douglas Fairbanks has adopted the advance idea of mail service. He recently sent Secretary Joseph Tumulty a personal letter by aeroplane, which left California and was the first trip made in the endeavor to mark the start of the thirty hour record breaking transcontinental aerial flight to the national capital. Before the mail plane left its aviation field Mr. Fairbanks presented lucky pieces to the three aviators who were to take turns in piloting from the Pacific to the Atlantic.

* * *

Eve Unsell has been breaking all records in successful scenarios for Paramount and Artcraft stars. Recently she wrote "In Pursuit of Polly" for Billy Burke, "Out of the Shadow" for Pauline Frederick, "His Parisian Wife" for Elsie Ferguson's "The Marriage Price." In this latter production Miss Ferguson will be surrounded by the best cast of players she has had in any of her recent Artcraft pictures.

* * *

Scenes of great activity are again to be witnessed around motion picture studios in California and New York, particularly those where Paramount and Artcraft pictures are made. With the end of the so-called epidemic and the resumption of activities generally there is a feeling of satisfaction, which, of course, has been greatly enhanced by the ending of the war. Everybody is "digging in" now; there is much "pep" in the air.

* * *

William S. Hart's new Artcraft picture "Breed of Men" is an excellent story of a land development scheme in Arizona, and the un-

principled methods of a land shark are exhibited in all their bold and heartless details. Bill appears as a bad man who becomes sheriff and finally rounds up the individual who has swindled all kinds of people out of their money.

* * *

Enid Bennett and her company have returned to the Ince studio for further work after spending two weeks in the Mojave desert, where, under the direction of Fred Niblo, some wonderful exterior scenes were made. The company left California expecting to be roasted and discovered that they were to be greeted with extremely cold weather.

* * *

Jeanie Macpherson the well-known scenario writer for Paramount and Artcraft pictures, has been engineering elaborate entertainments at Camp Kearney for the soldier boys, and fine results have been attained by these parties. These entertainments are the work of the Paramount and Artcraft stars at the Lasky studio.

* * *

"Little Women," which story for forty years has been a best seller in book form and which for many years past has been a successful stage production, was recently visualized for the screen and is being presented to the amusement loving public by the Famous Players-Lasky Corporation.

* * *

Dorothy Dalton, the beautiful Thomas H. Ince star in Paramount pictures, has returned to the work of her next Paramount picture after spending a vacation in northern California on her farm, where she enjoyed her own idea of a good time amid truly rural surroundings.

* * *

Gloria Swanson, leading woman with the new Cecil B. DeMille production, "Don't Change Your Husband," a Paramount picture, was mistaken recently by a newspaper in the West for a young lady who was badly injured in an automobile smashup. Miss Swanson's indignation has caused the retraction of the story.

MORE STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

CONCERNING

Vivian Martin in "You Never Saw Such A Girl"

A Paramount Picture

Greetings, Mr. Exhibitor !

MISS MARTIN has one of the brightest, sunniest and most cheerful pictures in which she has ever starred, in "You Never Saw Such a Girl."

There isn't a real cloud in this picture—just a few shadows to accent the brilliant sunshine of her youth and geniality and spontaneous optimism.

It's the kind of a picture your patrons need to distract them from the problems and cares of the day. They'll like it, we believe, and you'll like the box office results.

"Honor to Whom Honor Is Due"

SHARING with the star and her supporting cast in the credit for an unusually interesting production in "You Never Saw Such a Girl," are those who are responsible for the story plot and its conversion to the screen.

George Weston wrote the novel as "The Kingdom of Heart's Desire." Marian Fairfax converted it to a screen story with fine continuity and no loss of interest. Robert G. Vignola directed the star; and Frank Garbutt was at the camera. It is, of course, a Paramount picture.

Past Performances.

LOOK through the catalog of Vivian Martin's Paramount plays and see how many have contributed to the pleasure of your patrons. Here's the list:

"The Stronger Love"
"Her Father's Son"
"The Right Direction"
"The Wax Model"
"The Spirit of Romance"
"The Girl at Home"
"Giving Becky a Chance"
"Forbidden Paths"
"A Kiss for Susie"
"Little Miss Optimist"
"The Sunset Trail"
"The Trouble Buster"
"Molly Entangled"
"The Fair Barbarian"
"A Petticoat Pilot"
"Unclaimed Goods"
"Viviette"
"Her Country First"
"Mirandy Smiles"

Catchlines.

A LONGING to see the world—an old motor car—an adventurous girl—these make a combination hard to equal for romantic possibilities. And the girl—"You Never Saw Such a Girl."

STRAIGHT from the farm they drove in their rattletrap car—straight to the mansion at Newport, and there they installed themselves. They were a strange pair, this young maid and the old one. As for the younger—"You Never Saw Such a Girl."

Credit For These.

MUCH credit is due to those who participated with Miss Martin in making this one of her finest pictures. These are the players who appeared to splendid advantage in a perfectly balanced picture:

Harrison Ford
Mayme Kelso
Willis Marks
Edna Mae Cooper
John Burton
Edythe Chapman
Herbert Standing
Miss Gerard Alexander
Claire Anderson
James Farley
Morris Foster

Exploitation.

CENTRALIZE in your advertising on the facts that this is a story of sunshine and happiness, with humor to drive the blues away. It's a good tonic for the one who is depressed. It will drive the blue imps out of any mind.

Use the posters freely on all your stands. They are vivid in coloring and full of action. The advertising cuts are prime and will get the attention of every newspaper reader, and attract many to your theatre.

MOTION PICTURE DIRECTORY

PICTURES THAT ARE PLAYING TO-DAY

EAST SIDE
h St. to 42d St.

THEATRE EIGHTH AVE.
AT 40TH ST.
er—"The Beast of Berlin"

SEA EIGHTH AVENUE
AT 25TH STREET.
Secret," with ELLA HALL.
ts "THE OTHER WOMAN."

OPERA HOUSE 8th Ave.
& 23d St.
—"The Beast of Berlin"

THE NEWS COMEDY
VAUDEVILLE

IES 8TH AVE. AT 42D ST.
Continuous 1 to 11 P.M.
in "ROUGH & READY"
ave. 15c, including war tax

CE Eighth Ave. & 15th St.
Cont. 12 Noon to 11 P.M.
RADY in "THE TRAP."
HE WOMAN IN THE WEB."

EAST SIDE
St. to 86th St.

IN BROADWAY AND
THE 77TH STREET

awa. "Honor of His House."
in "Riders of the Night."

EATRE 8TH AVENUE
AT 44TH STREET
RSEN, "The Splendid Sinner"

EAST SIDE
St. to 125th St.

ROADWAY AT 89TH ST.

SESSUE HAYAKAWA in
THE HONOR OF HIS HOUSE"
VIOLA DANA in
"RIDERS OF THE NIGHT"

AN 15 Cathedral Parkway.
3 to 11 P. M.
VET, in "Lest We Forget"

116th St. & 5th Ave.
E. SUBMARINE EYE."
THE WOMAN IN THE WEB."

116TH MANHATTAN AVE.
KREWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

WINGSIDE 8th Avenue at
116th Street.
ston Forbes-Robertson
sks and Faces."

EST 99th & Columbus Ave.
Cont. 11.30 to 11 P. M.
NETT in "THE KEY TO
UNLOCKED" 2nd Comedy.

underland THIRD AVENUE
AT 152D STREET.
Phillips in "The Rucky Road"

COMEDY 3754 3d Ave.
LATERRO, 'The Three of Us'
STORY COMEDY

Westchester Av. & 161st St.

TANCE TALMADGE
"THE STUDIO GIRL"
ITH CLIFFORD
E GUILT OF SILENCE"

THEATRE, 4048 Third Av.
scale in "Madame Who?"

ASCENT 168TH STREET
ABSTON ROAD

APLIN in 'Chase Me, Charlie'
LOVE in "The Cross Bearer"

Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
scale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1295 Fulton Street.
Continuous 1 to 11 P.M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

RIVOLI

Monument Square



"Halt!"

Halt! Why not? And it wasn't the gun that halted him—although it was a pretty good excuse at that! (Look at the size of it!)

Fluffy-little, lovely-little, "I-don't-care" Vivian Martin halts more than soldiers—everybody!

Don't you halt until you get your seat at the show. Though you may have to scramble for it!

JESSE L. LASKY PRESENTS

VIVIAN MARTIN

in
"You never saw such a girl"
A Paramount Picture

Adapted from "The Kingdom of Heart's Desire", by George Weston
Scenario by Marion Fairfax Directed by Robert Vignola

Also

Paramount-Flagg Comedy
"Perfectly Fiendish Flannagan"
Paramount-Bray Pictograph, "Surface Coal Mining"

BELOW 14TH

NEW STAND EAST B.
& MARR.
Mrs. Vernon Castle, "Hilliest Mystery"
"His Old-Fashioned Dad" & Alice

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FRANK KEENAN in "LOAD
4th Epis. "THE WOMAN IN

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Henry B. Walthall in "Humid
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IMPERIAL THEA. Halsey &
Cont. 1.3
Margery Wilson in "Flames

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UP AND DOWN
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In and Out
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a single seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
air machine equipped with a Liberty motor
had been shipped to France for the
American Army.

the letter and notified Mrs. Malvin. The
child was placed in care of Mrs. Meyer.
Police investigation up to late last
night had failed to disclose the identity
of the "Lennie" mentioned in the let-
ter left by McCanna.

was finally struck by one of the pro-
pellers. One of the propeller blades was
found to be marked and slightly bent.
A detailed examination of the marks on
the hull shows they were not made by
the vessel striking a submarine.

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STRAND

Broadway at Main Street



"Do they fit me?"

Those trousers don't fit her over well, do they?
But what does she care, or you, as long as the
picture makes the audience laugh? And it
sure does!

All girls—old and young—who have ever tried
on their brother's clothes should come and see
Vivian Martin turn herself into a ploughboy
over night.

JESSE L. LASKY PRESENTS

VIVIAN MARTIN

in
"You never saw such a girl"
A Paramount Picture

Adapted from "The Kingdom of Heart's Desire," By George Weston
Scenario by Marion Fairfax Directed by Robert Vignola

Also

Paramount-Burton Holmes Travel Picture
"The Belgian Sisters of Luzon"

aramount-Bray Pictograph, "A Modern Miracle Worker"

STRAND THEATRE

JESSE L. LASKY PRESENTS

VIVIAN MARTIN



in
*"You never saw
such a girl"*
A Paramount Picture

Adapted from
"The Kingdom of Heart's Desire"
By George Weston
Scenario by Marion Fairfax
Directed by Robert Vignola

Vivian Martin is
the kind of a girl that
makes you want to
stay for the second
show.

*Check up this
statement tonight.*

Also

Paramount-Mack Sennett Comedy
"Hide and Seek, Detectives"

Paramount-Burton Holmes
Travel Picture
"In A Manilla Wrapper"

**FRUITS OF CONQUEST
HELD UP TO TROOPS**

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

**ARMY DESERTER TELLS
OF WORKING AS SPY**

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of
Vivian Martin's New Photoplay, "You Never Saw Such a Girl."
A Paramount Picture

NOT AN EASY TASK FOR THIS HEROINE TO FIND GRANDMA

Vivian Martin Has Difficult Time
in "You Never Saw Such
a Girl"

HAVE you ever gone forth in an automobile with a dog, a cat, and a shotgun, looking for a grandmother? That is what the heroine of "You Never Saw Such a Girl," a new Paramount photoplay, coming to the theatre on undertakes to do. Vivian Martin has the leading role and really, it is said to be one of the most delightful and whimsical stories ever transferred to the screen. The direction is by Robert Vignola and the original novel was written by George Weston. Clever Marion Fairfax put it into screen form.

Of course the heroine has adventures and, equally of course, she finds romance and gains a husband before she gets through with her pilgrimage. She doesn't find a grandmother—but after all, for a young and romantic girl, possibly a husband and a fortune are more to be desired.

Harrison Ford is leading man of the production. The cast includes some important players and the settings are said to be highly effective.

For sheer pleasing comedy, drama and love interest this picture will prove one of the most delightful that has been seen here in a long time.

Thrilling Situation

IMAGINE a young girl and an old maid in a lonely house by the sea, eating dinner—when suddenly a ferocious-looking man with a club appears. That is one of the scenes in "You Never Saw Such a Girl," the new Vivian Martin Paramount picture, which is on view at the theatre this week. There are many thrills and much romance in this picture. Robert Vignola was the director.

FINE VEHICLE IS VIVIAN MARTIN'S NEW PHOTOPLAY

"You Never Saw Such a Girl"
Has Excellent Story Based
on Popular Novel

THAT Vivian Martin, the popular Paramount star, has an exceptional vehicle in "You Never Saw Such a Girl," her latest picture, is conceded by all who have seen the picture. The story is by George Weston, and was published in book form under the title "The Kingdom of Heart's Desire." Marion Fairfax adapted it to the screen as "You Never Saw Such a Girl." Robert G. Vignola, with his usual directorial skill, put it into film form. It will be shown at the theatre next

The general idea of the story is the presentation of a resourceful young girl who works her way out of a difficult situation. But the story itself is delightfully whimsical and full of comedy, but even more so, of love and romantic adventure.

Vivian Martin is cast as Mary Mackenzie, a young girl who is left parentless with an old farming couple—brother and sister. These protectors die when she is just budding into womanhood and she takes the old farm auto and with her only friend, an old maid schoolteacher, goes a-Gypsying. She is really searching for her grandmother. She doesn't find her but discovers instead, a fortune, and a sweetheart, while even the old maid obtains a husband.

The story is one having possibilities for all sorts of humor and charming situation. Miss Martin is said to have done some of the finest work of her career in this picture. She is supported by a fine cast, headed by Harrison Ford.

OH JOY! TO SEARCH MUSTY OLD TRUNK IN GLOOMY ATTIC!

If You Have, You Will Enjoy
Vivian Martin in "You Never
Saw Such a Girl"

IF you are a girl, you have possibly had the pleasure of going through an old trunk, full of gowns of days gone by, that has been standing for years in the attic. If so, you will appreciate this episode in Vivian Martin's new Paramount picture, "You Never Saw Such a Girl," which will be shown at the theatre next

It is through the old trunk that the heroine of the story finds a clew to her relatives and goes forth in search of them. How she finds, instead, romance, love, fortune and adventure, makes up one of the most charming stories imaginable.

The picture should prove a most welcome attraction. There is much comedy and a wholesome charm that is undeniable about this photoplay which was written by Marion Fairfax from a novel by George Weston. Harrison Ford is leading man and Robert G. Vignola directed.

Standing a Veteran

ONE of the veterans of the screen and stage is Herbert Standing, who might be fittingly termed "the grand old man of the films." He is seen to advantage as Judge Eustace in "You Never Saw Such a Girl," the new Vivian Martin Paramount picture which is on display at the theatre this week. Herbert Standing is one of the most perfect delineators of stately elderly characters, dignified prelates, fussy old gentlemen, and so on, in the profession. His work is artistic to the last degree.

EDYTHER CHAPMAN CLEVER ACTRESS

**She Has Excellent Role In Film
"You Never Saw Such a Girl"**

EDYTHER CHAPMAN is one of the most talented character actresses in motion pictures. Her latest creation is that of Mrs. Burgess in "You Never Saw Such a Girl," in which Vivian Martin is starred and which will be shown at the theatre next It is a Paramount offering and is said to be one of the most charming productions in which Miss Martin has yet appeared.

Among others of prominence in the cast are Harrison Ford, leading man, Maym Kelso, Willis Marks, Edna Mae Cooper, John Burton, Herbert Standing, Gerard Alexander, James Farley, Morris Foster, and Claire Anderson. Miss Martin plays the role of Marty Mackenzie, a little girl who goes in search of her grandmother and finds a husband and a fortune instead.

The picture is replete with delicious comedy, situations of tense human interest and the romantic character. Robert G. Vignola directed the production.

Vignola Clever Director

ROBERT G. VIGNOLA, director of "You Never Saw Such a Girl," the new Paramount picture starring Vivian Martin, which is on view at the theatre this week who has done much excellent work in his pictures of late, "You Never Saw Such a Girl" is a fine example of his skill as director.

TWO LOVE STORIES IN THIS PHOTOPLAY

**Captivating Incidents Mark Film
"You Never Saw Such a Girl"**

TWO love stories are depicted in "You Never Saw Such a Girl," Vivian Martin's new Paramount picture which is to be presented at the theatre next One is that wherein dainty Vivian Martin is involved with Harrison Ford. The other is where Maym Kelso and James Farley, at middle age, discover the age-old passion and admit the soft impeachment.

This picture is fresh as a Spring morning, redolent of perfume as the greenwood after a rain, as full of comedy as one could desire—but love, romance, adventure—these are the principal ingredients. Robert Vignola directed the picture with great skill. Marion Fairfax wrote it from a novel by George Weston. The support is excellent, Harrison Ford being the leading man.

Charming Picture

A WILD storm of tropical fury, an old delivery auto, transformed into a caravan, driven by pretty Vivian Martin, containing also an old maid schoolteacher, a cat, a dog, an old shotgun and other paraphernalia—this is one of the incidents of "You Never Saw Such a Girl," the new Paramount picture which is being shown at theatre this week, with Vivian Martin as star. It is from a novel by George Weston and the scenario is by Marion Fairfax. Robert G. Vignola is the director. Comedy, thrill and romance are the principal ingredients of this charming picture.

ALMOST A BELOVED VAGABOND IN FILM

**Vivian Martin Has Fine Role in
"You Never Saw Such a Girl"**

IN her newest Paramount picture, "You Never Saw Such a Girl," Vivian Martin is almost a feminine version of the Beloved Vagabond. As a little child she is left parentless with an old farming couple who later die and she, with an old maid school teacher, a dog, a cat and shotgun, starts forth in a dilapidated automobile to hunt for a grandmother. She finds, instead, love, adventure, romance and riches.

This picture will be seen at the Theatre next and it is certain to prove wholly delightful. Robert Vignola directed the production, which was adapted by Marion Fairfax from a novel by George Weston, "The Kingdom of Heart's Desire."

In the cast appears Harrison Ford, as leading man, with a fine company of players.

Miss Cooper Advancing

EDNA MAE COOPER, one of the youngest of the players in Paramount pictures, is rapidly coming into the foreground by her consistent work. She is adapted for character parts or for girlish roles. Miss Cooper has been dubbed "The girl with a face like a dollar," for she has a profile exactly like that of the well known lady on our coinage. In "You Never Saw Such a Girl" she plays Mrs. Mackenzie, a small but pleasing part. This is Vivian Martin's newest Paramount offering which is being shown at the theatre this week.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"YOU NEVER SAW SUCH A GIRL"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two One-sheets
Two Three-sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "You Never Saw Such A Girl"

Paramount  Theatre

200 MAINE AVE.

EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Miss Horton:

Have you ever rummaged in an old trunk in your parents' attic, which you found packed with a motley assortment of clothing, old lace, shoes, papers and the like? Have you ever found anything therein of value to you in your future life?

If you have, you will appreciate Vivian Martin's new Paramount photoplay

"YOU NEVER SAW SUCH A GIRL"

which will be shown at our theatre for days, beginning next

This is a delightfully whimsical photoplay adapted from George Weston's popular novel, "The Kingdom of Heart's Desire," which presents dainty Miss Martin in a new and charming characterization, one which you and all of our clientele will find highly enjoyable.

Miss Martin is excellently supported in this picture, the story of which deals with a young girl who undertakes a Quixotic quest for a rich relation. How she finds the object of her search and wins love and contentment thereby, the picture itself will tell you if you care enough about it to come to our theatre during its display.

We think we are safe in recommending this photoplay to your attention as one of the best we have shown this season.

Sincerely yours,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards suggested for the Exploitation of "You Never Saw Such A Girl"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Horton:

Presenting Vivian Martin in one of the most charming photoplays in which she has appeared this season, "You Never Saw Such a Girl" will be shown at our theater next This is a delightful picture of New England life and it is at once thrilling and heart appealing.

We recommend it to you heartily.

Sincerely yours,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Horton:

If you are an admirer of Vivian Martin, the dainty Paramount star (and what woman isn't?) you will go far out of your way to see her new photoplay, "You Never Saw Such a Girl," which will be shown at our theatre next We are convinced this beautiful story will please you greatly and we invite you to see it.

Sincerely yours,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

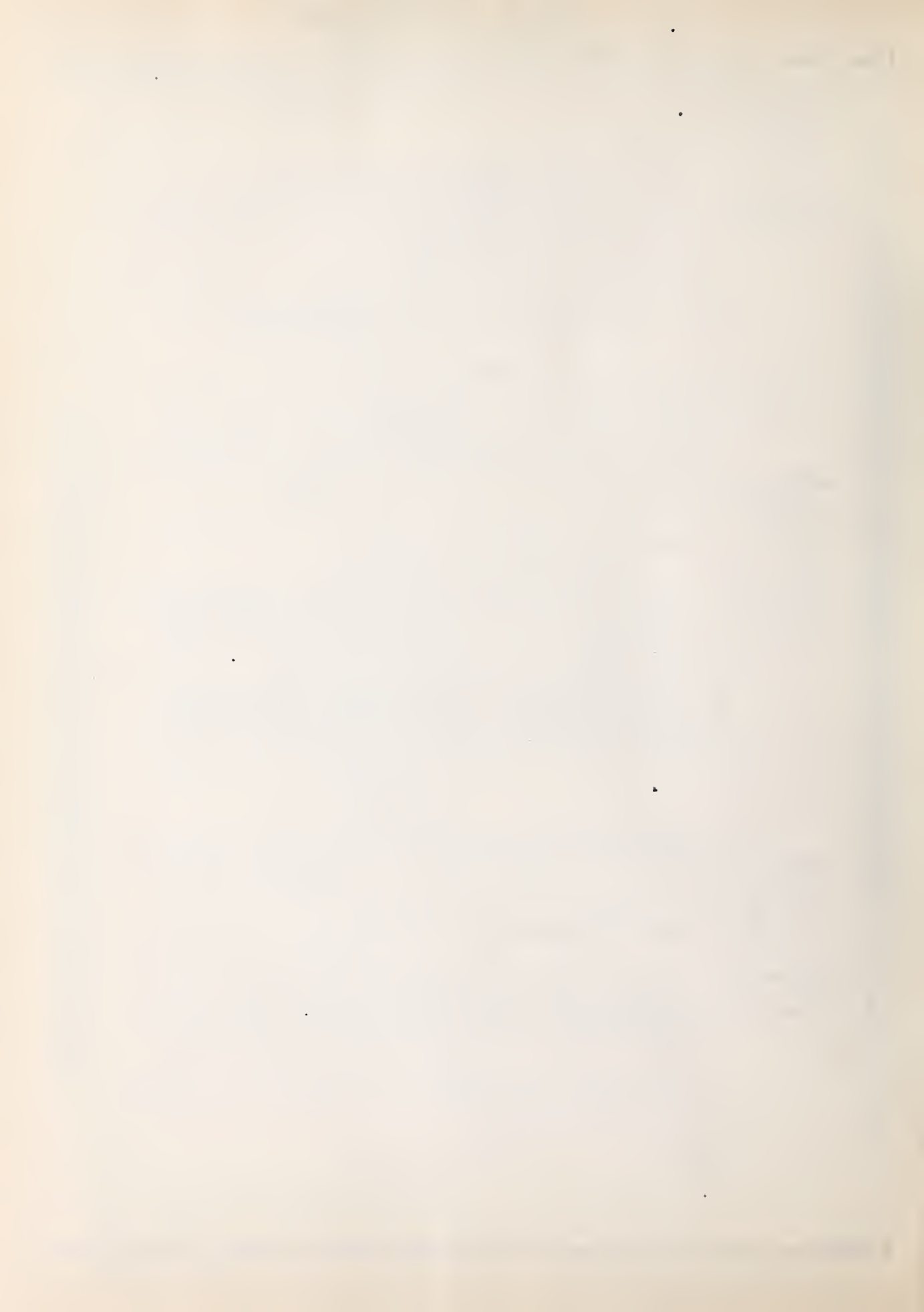
Dear Miss Horton:

Beginning to-day, we will present at our theatre, beautiful Vivian Martin in her latest Paramount photoplay, "You Never Saw Such a Girl." All who have seen Miss Martin in "Jane Goes a-Wooing," will find her newest vehicle as delightful in every way, if not more so. You must see it by all means.

Sincerely yours,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons



ADVERTISING POSTERS FOR "YOU NEVER SAW SUCH A GIRL"

Always Obtainable at your Exchange



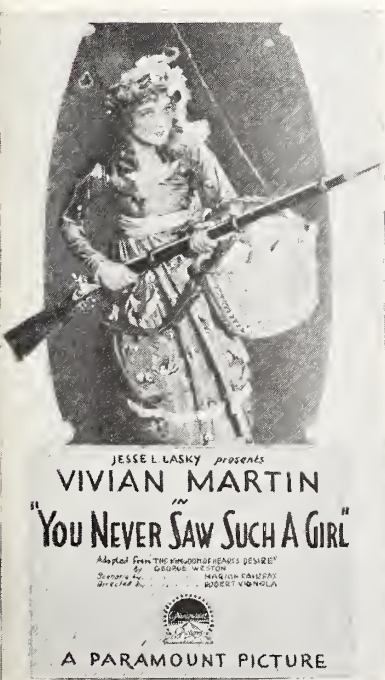
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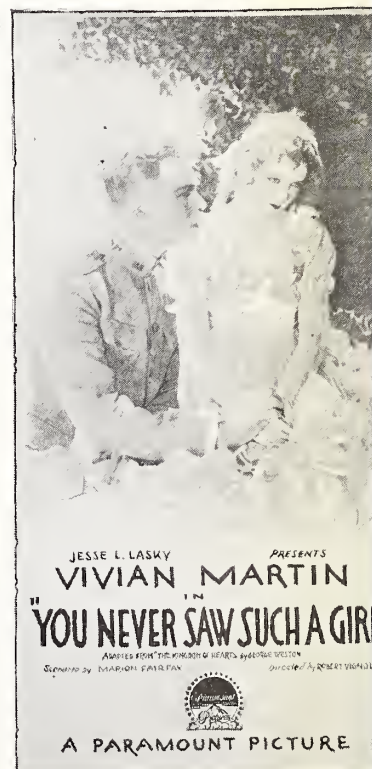
One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

Paramount and Artcraft Releases for December, 1918 and January, 1919

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
CECIL B. DeMILLE'S "DON'T CHANGE YOUR HUSBAND"
D. W. GRIFFITH'S "THE ROMANCE OF HAPPY VALLEY"
ELSIE FERGUSON "HIS PARISIAN WIFE"
LILA LEE "THE SECRET GARDEN"
FRED STONE "UNDER THE TOP"

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD-BYE, BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
WALLACE REID "THE DUB"
JOHN BARRYMORE "HERE COMES THE BRIDE"
BRYANT WASHBURN "VENUS IN THE EAST"
VIVIAN MARTIN "JANE GOES A-WOCING"
PAULINE FREDERICK "OUT OF THE SHADOWS"
ENID BENNETT "FUSS AND FEATHERS"

Great Paramount-Artcraft Special Pictures

WILLIAM FAVERSHAM "THE SILVER KING"
WILLIAM A. BRADY'S "LITTLE WOMEN"
MAURICE TOURNEUR'S "SPORTING LIFE"

Success Series Releases

THAT HAVE AND EVER WILL DRAW BIG MONEY.

MARY PICKFORD "CAPRICE"
MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"
DUSTIN FARNUM "THE VIRGINIAN"
SPECIAL "THE TRAVELING SALESMAN"
WILLIAM FARNUM "THE SIGN OF THE CROSS"
DUSTIN FARNUM "CAPTAIN COURTESY"
MARY PICKFORD "THE DAWN OF A TOMORROW"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 37

Maggie Pepper

Scheduled Release Date: **23 Feb 1919**



How To Advertise
Ethel Clayton
in
“*Maggie Pepper*”
A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Ethel Clayton in "Maggie Pepper"

Actual cuts are about three times the size of the illustrations.

Reduced
Illustrations
of 3-col.
cuts and
mats.



"You can't see Ada"
ETHEL CLAYTON in "Maggie Pepper"
A Paramount Picture

"Can that sweet stuff"
ETHEL CLAYTON in "Maggie Pepper"
A Paramount Picture

Reduced
Illustrations
of 2-col.
cuts and
mats.



"Make the boss"
ETHEL CLAYTON in "Maggie Pepper"
A Paramount Picture

"I'll make you change your mind"
ETHEL CLAYTON in "Maggie Pepper"
A Paramount Picture

"Cut out the opening"
ETHEL CLAYTON in "Maggie Pepper"
A Paramount Picture

Reduced
Illustrations
of 1-col.
cuts and
mats.



ETHEL CLAYTON
in "Maggie Pepper"
A Paramount Picture

ETHEL CLAYTON
in "Maggie Pepper"
A Paramount Picture

ETHEL CLAYTON
in "Maggie Pepper"
A Paramount Picture

ETHEL CLAYTON
in "Maggie Pepper"
A Paramount Picture

ETHEL CLAYTON
in "Maggie Pepper"
A Paramount Picture

Top Row—Two Three-Column Cuts and Mats
Centre Row—Three Two-Column Cuts and Mats
Bottom Row—Five One-Column Cuts and Mats

Reduced as Shown Above

Order from Your Exchange the ones you can use.

All the cuts shown above are for newspaper use. One one-col. line cut of the star is included.

This will print well on any kind of paper.



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Chats With Live Exhibitors on Ethel Clayton and Her New Photoplay, "Maggie Pepper"

THE success achieved by Ethel Clayton in her previous Paramount pictures, "The Girl Who Came Back," "Women's Weapons" and "The Mystery Girl," has demonstrated her popularity most emphatically. Miss Clayton's ability as actress, her individual charm and her winsomeness, are assets which make all of her starring vehicles box office attractions of supreme merit. In her latest Paramount picture, "Maggie Pepper," a picturization of a famous stage play, Miss Clayton has a splendid role and no up-to-date exhibitor of discernment will overlook the opportunity to present this sterling photoplay to his clientele.

Ethel Clayton, Star

ETHEL CLAYTON is a young actress of beauty and talent, and she has magnetism. These are great assets which have advanced Miss Clayton far on the road to stellar fame. That she is versatile is generally recognized and that her role in "Maggie Pepper" will increase the number of her admirers vastly, is a certainty. When it is said that her impersonation of Rose Stahl's famous part on the screen is in no wise inferior to the stage characterization made famous by Miss Stahl, there is little, if anything, to add. Miss Clayton's work as Paramount star has been delightful in the past and it promises to be more so in the future.

Charles Klein, Author

CHARLES KLEIN, author of numerous successful plays, who went down with the Lusitania, wrote and produced "Maggie Pepper," which, after its presentation at the Harris Theatre, in New York in December, 1911, was a famous stage success. Rose Stahl appeared in the stellar role and it served to

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Paper and Slide	
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Latest Releases	

place her fame as actress on an enduring foundation. The beauties of the stage version have not been lost in the picturization of its admirable story.

Gardner Hunting, Scenarist

GARDNER HUNTING, who picturized "Maggie Pepper," for Miss Clayton, is a brilliant scenarist who has numerous photoplay successes to his credit. He has done excellent work in this picture, the continuity of his story being almost flawless.

An Unusual Story

MAGGIE PEPPER is a department store employe with much ability. She has been caring for Claire, her dead brother's child, because the mother is more or less worthless. The latter marries again and demands Claire. Her husband is a crook and they plan to raise the girl as a "dip" or pickpocket. Maggie reluctantly lets Claire go and settles down to hard work. John Hargen, manager of the store, is anxious that his ward shall marry

Joe Holbrook, the owner. Hargen dislikes Maggie because he knows that she realizes how inferior are his methods. Holbrook returns from Europe and meets Maggie. He is impressed and when the manager discharges her, hires her again. His fiance gives back his ring in anger. Meantime Claire's mother is arrested for shoplifting and sent to jail. When she is released she tells Maggie her husband has planned to steal the child. That night Joe comes to plead with Maggie to return to his employ, she having resigned because she believed she was the cause of the breaking of Holbrook's engagement. He insists but she refuses. Then the kidnapping attempt is made. In the melee Joe is slightly wounded. He pretends it is serious and stays in the house over night. Next day he demands not only that Maggie shall come back to the store but marry him as well—and she finally capitulates. The miscreants are captured and all ends happily.

Chester Withey, Director

CHESTER WITHEY, who directed "Maggie Pepper," his first photoplay for Paramount, is a director of ability who was long associated with David W. Griffith and other notable producers. He will be remembered for his excellent direction of "The Hun Within" and in his latest effort he again demonstrates his ability and skill.

Splendid Supporting Players

A COMPANY of brilliant cinema players support Miss Clayton in this production. Elliott Dexter, a famous actor, well known to Paramount and Artcraft picture fans, is leading man. Other notables in the cast include Winifred Greenwood, Tully Marshall, Raymond Hatton, Marcia Manon, Billy Elmer and Clarence H. Geldart.



ETHEL CLAYTON

Paramount Star Discusses

HER LATEST PHOTOPLAY

"MAGGIE PEPPER"

Dainty Actress in Hearty Sympathy with Department Store Operatives and How the Play "Maggie Pepper" Aided Powerfully in Improving Their Conditions.

BEAUTIFUL Ethel Clayton, Paramount star, who is starring in a screen version of the late Charles Klein's famous play of department store life, "Maggie Pepper," written by Gardner Hunting and directed by Chester Withey, recently discussed the life of department store women with a reporter. Said Miss Clayton:

"My sympathy is invariably with the woman who is compelled to work for a living—particularly in one of the great department stores of a big city. To be subjected day after day to the whims of thoughtless patrons, or the petty autocratic methods of superiors in the business must be a dreadful thing for even a phlegmatic person. To one of nervous temperament it must be trebly unpleasant.

"I thank goodness, however, that in these latter days, there is a great deal more humanity being practiced in commercial life, that there is more harmony between employer and employee. Do you know, I have an idea that the films are largely responsible for that?

"You see, the possibilities of a girl in motion pictures have been such that hundreds of young women have been able to throw off the shackles and become more independent. The only trouble is that the

supply exceeds the demand. No girl should make a wild jump at the picture business. But for one with beauty, talent and other requisites, there is unquestionably a chance to succeed.

"Yes, I think everyone will enjoy 'Maggie Pepper,—it is certainly a human story with so much sympathy and a kindly spirit, yet it has a thrill in every scene, almost—and the cumulative interest culminates in a fine climax. I liked the role and the company was excellent, so that the picture ought to be a success."

"Maggie Pepper" tells the story of a plucky girl in a big store that has fallen behind the times. The manager hates Maggie and this hatred is intensified when Jim Holbrook, the owner, comes from abroad and takes a fancy to the girl. Holbrook's fiancée is the manager's ward, which is an added source of trouble. She repudiates the owner when he is attracted to Maggie. Then Maggie leaves and goes home, whither Holbrook follows to get her to return.

Maggie has other troubles. Her dead brother's child, Claire, has been surrendered perforce to the mother, who marries a crook. The mother is arrested for shoplifting and Claire is taken back by Maggie.

Released from custody, the woman seeks Maggie and tells her that her husband is going to kidnap Claire.

Holbrook is at the house. A fight ensues when the stepfather comes to steal the child. Holbrook is slightly wounded but pretends it is serious and stays in bed in Maggie's home. Next day he demands that she marry him. And she finally consents, because she has learned to love the impetuous and handsome owner of the store where she has seen so much sorrow and hard work.

The acting of Ethel Clayton as Maggie is superb. She is perfect as the ill-used and hard working girl, yet charming in every mood. Elliott Dexter is splendidly cast as Holbrook. Raymond Hatton is a typical Hebrew drummer; Tully Marshall is excellent as the crook husband. In fact, every member of the cast is above the average in his of her rendition of the allotted part.

The picture, in short, is one to please and to thrill and best of all, it is a purely American, simple, human and wholesome story of plain people under circumstances that are natural and yet when correlated present a tense and compelling drama. The production is of the best.

Cast and Story of "Maggie Pepper"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Ethel Clayton's New Photoplay.

A Paramount Picture

Famous Stage Play, "Maggie Pepper," Splendid New Paramount Vehicle for Ethel Clayton

*Beautiful Paramount Star Has Stellar Role in Tremendously Interesting and Heart
Appealing Story of Great Dramatic Power.*

MAGGIE PEPPER, who has been supporting and taking care of her dead brother's daughter, Claire, is obliged to give up the child to her mother, who has married a man whom Maggie does not trust.

Maggie is working in a department store, hoping to become buyer in the suit department, which has fast been going down hill. A vacancy has just occurred and Maggie goes to the manager, Hargen, who is in full charge of the business temporarily, because the owner had died and left it to his son, who is traveling abroad "to complete his education." The manager refuses the position to Maggie, who remonstrates. He tells her if she doesn't like the way he runs the business, she can resign.

In the meantime, Joe Holbrook has come back and tells Hargen that he doesn't want anyone in the store to know who he is, so that he can have a look about for himself and see how things are going. He meets Maggie just as she has been refused the position of suit buyer, and finds her in a rather reckless frame of mind. He asks her several questions and she, not knowing who he is, tells him to run along.

Maggie's sister-in-law, Ada, and Claire, come to see her. A store detective tells Maggie that Ada has been caught shoplifting, and will have to suffer for the penalty. Maggie is horrified and Ada is arrested. Meanwhile Joe Holbrook appoints Maggie his assistant, much to the chagrin of the manager and Alice, Joe's fiancée. Alice is jealous of Maggie.

"MAGGIE PEPPER"

The Cast

Maggie Pepper....Ethel Clayton
Joe Holbrook....Elliott Dexter
Ada Darkin.Winifred Greenwood
Sam Darkin.....Tully Marshall
Claire Darkin..Edna Mae Wilson
Jake Rothschild.Raymond Hatton
Alice Keane.....Marcia Manon
John Hargen.....Clyde Benson
Dud Corey.....Billy Elmer
Delivery Boy.....Bud Duncan
DetectiveC. H. Geldart
Mrs. Thatcher...Fay Holderness

A year passes and Claire's mother leaves prison. Her husband tells her they must get Claire away from Maggie at once, as she wants to marry her to a friend of his. He tells Maggie that he has a friend who wants to marry Claire. Maggie refuses and he gets ugly. He treats her roughly and Joe Holbrook, who is nearby in the store with Alice, rushes to her and knocks Darkin down. Darkin slinks out to join Ada, vowing revenge.

Joe's championship of Maggie angers Alice, and she tells him he must discharge Maggie or she will break their engagement. Maggie, seeing how things stand, voluntarily resigns. When Joe learns that Maggie has gone, he determines to make her return, for he realizes that he loves her.

That night he goes to her flat and pleads with her to come back. He says he can't get along without her,

and that his engagement to Alice has been broken. Maggie replies that she has accepted an offer to go to Japan, and that she must do this in order to save Ada and Claire.

Darkin comes in demanding his wife and Claire. Maggie tells him that he cannot have them—he tries to pass her to get to them and they struggle. Maggie is getting the worst of it and cries out, when Joe, who has been listening, comes in. Darkin fires at Joe, wounding him slightly. Darkin runs to the window, jumps out, and a policeman gives chase. Darkin fires, wounding the policeman, and is himself wounded. Darkin runs to the river—his wound overcomes him and he drowns.

Meanwhile, back at Maggie's flat they have been able to get Joe to bed. He is not seriously wounded, but for fear of the scandal they decide that he must stay there until he is well.

The papers are full of Holbrook's disappearance. A body is discovered floating in the river and the police think that it may be Joe Holbrook's, and begin looking for Darkin. They watch Maggie's house and discover that there is a man there. They decide that it is Darkin and that Maggie is shielding him because of his relationship to her. They raid Maggie's flat and find Joe.

They go away, leaving Joe, Maggie, Ada and Claire together. Joe tells Maggie that she'll have to marry him now that she's hopelessly compromised him. She laughs happily and replies that she'll have to make good.



PUBLICITY NOTES FOR LIVE-WIRE EXHIBITORS

For Use in Newspapers and Theatre Programmes

M.R. EXHIBITOR:—On this page are just the kind of news items the motion picture editors of your local newspapers WANT and WILL PRINT at any time. Send a column of this page to each of your two or more important newspapers. If you prefer it, have your stenographer typewrite the stories and insert the name of your theatre in each item and then send them to the motion picture editors. **THIS MEANS DESIRABLE PUBLICITY FOR YOUR THEATRE AND ATTRACTIONS.**

These items also may be used to advantage in your house programmes.

Exclusive Stories For Photoplay Editor From Theatre

MEMBERS of the Town & Country Films Co., Inc., producers of the Paramount-Flagg comedies, have moved to Jacksonville, Fla., where they are making three new comedies for Paramount release. The three scripts which are being produced in picture form under the supervision of James Montgomery Flagg are: "Beresford of the Baboons," "The Last Bottle," a cunningly fashioned story of the fate of the last bottle of champagne when the world goes dry, and "Pride and Po'k Chops," a Southern travesty. The brilliant humor and wit of the artist-producer is said to be the chief feature of all three comedies.

Douglas Fairbanks, the Arctcraft star, just cannot help being 100 per cent patriotic. Despite the time that he was away from his own business many days during the recent Liberty Loan and United War Campaign drives, the noted star accepted an appointment as manager of 500 all-star salesmen who started out one day recently to help Los Angeles over the top in its War Stamp campaign. In case the star ever decides to retire from pictures, he doubtless will be one of the most sought after salesmen ever known, as he has smashed all records in every campaign in which he has engaged.

Burton Holmes, the noted traveler and lecturer, who has been producing Paramount-Burton Holmes Travel Pictures for many months, has returned from an extended stay in Europe during which he took many pictures showing the work of the "Yanks" in England, France and Italy. His English views show the Yankee soldiers preparing for strenuous duty across the Channel in the aviation fields, military cooking schools, war dog school, tank training corps and naval activities. These will be released under the Paramount banner.

Elsie Ferguson, the Arctcraft star who enjoys the double distinction of being one of the most beautiful and talented screen actresses of the day, recently went to Miami, Florida, with her company, where she was engaged in filming scenes for her new picture, "The Salt of the Earth," adapted from the story by George Weston which was published recently in the Saturday Evening Post.

Exclusive Stories For Photoplay Editor From Theatre

WILLIAM FAVERSHAM, the noted producer and actor, made his reappearance upon the screen after an absence of many months in "The Silver King," the film adaption of the famous play by Henry Arthur Jones, which has just been released as the fifth of a series of Paramount-Artcraft Specials. The eminent star is supported by Barbara Castleton as leading woman and a strong cast of well known players. The photoplay is an ideal one, in that it contains practically every element that goes to make up picture-suspense, thrills, romance, western action, mystery adventure and heart interest appeal.

Quite unbeknown to a large majority of his friends scattered about the country, Wallace Reid, Paramount star, has been qualifying as a speed demon these days. While taking scenes for a new Paramount picture, the athletic star dashed about at the rate of 110 miles an hour at Santa Monica, California, which, he swears, is about as rapidly as he cares to travel. Wally was willing to stop at almost any point, but James Cruze, who is directing the picture, demonstrated that he was a bear for speed too—that is, when some one else is doing the speeding, and refused to signal stop until the cameraman had been enough "speed stuff" to film a genuine speed marathon.

Ben Turpin, Charles Lynn, Alice Lake, et al, of the Mack Sennett studio are being buffeted about these days in the cause of art—that is, they worked upon a new Paramount-Mack Sennett comedy.. It has been titled "Cupid's Day Off," and Ben's stuttering eyes add to the confusion that follows Daniel's embargo on work.

Because President Wilson has heartily enjoyed the Paramount-Bray Pictographs, Charles Hart, director of the division of films of the Committee on Public Information, has requested the Bray Studios to ship eight of the most popular of the Pictographs to Europe for the entertainment of the peace party. It is the intention of the President to show the cartoons to distinguished Europeans in order that they may gain an appreciation of the win-the-war work the American artists have been doing.

Exclusive Stories For Photoplay Editor From Theatre

MR. AND MRS. SIDNEY DREW, whose work on the stage and in pictures has been epitomized with the slogan "They Keep You Smiling," returned to the screen after an absence of many months early in February. Their first picture was "Romance and Rings," a sparkling comedy of today, by Emma Anderson Whitman, produced under the supervision of the Drews. Following this will come "Once a Mason," a delightfully amusing story by Albert Payson Terhune of a newlywed who tries to keep his lodge secrets from his wife.

The Paramount-Drew comedies will be released monthly, and will be produced by the Drews in addition to their work upon the stage in "Keep Her Smiling," now on tour. A complete motion picture outfit is carried by the company, scenes for the new comedies being taken in localities best suited to the demands of the scripts. This is said to be the first time that such an undertaking has ever been attempted by stars of the legitimate stage who are also appearing in pictures.

Shirley Mason, the Paramount star, was called upon to act as one of the judges to award the prizes for the most strikingly decorated automobile in an elaborate New Year's Eve automobile parade in Los Angeles. So many bewilderingly beautiful cars were entered that the little star was nearly prostrated with the problem of selecting the winner.

The first scene of the Paramount-Artcraft Special picture based upon the activities of the Salvation Army in peace and war were taken the other day at the Lasky studios in Hollywood, Calif., while a genuine Salvation Army band and numerous Salvation Army workers appeared before the camera. The picture is being directed by Edward Jose and the cast includes such favorites as Eugene O'Brien, Catherine Calvert and Ruby de Remer.

A number of stars in the Mack-Sennett galaxy of film comedians have been busy for some time upon a new Paramount-Mack Sennett comedy, which has been titled, "Never Too Old." Charles Murray, Bert Roach, Marie Prevost and Phillis Haver are the featured players.

Advertising Cuts And Mats

graph refused. It is three
a single seated machine.
In reply to a question by Senator Norris, the Nebraskan said that just one air machine equipped with a Liberty motor had been shipped to France for the American Army.

the letter and notified Mrs. Malvin. The child was placed in care of Mrs. Meyer. Police investigation up to late last night had failed to disclose the identity of the "Lennie" mentioned in the letter left by McCanna.

was finally struck by one of the propellers. One of the propeller blades was found to be marked and slightly bent. A detailed examination of the marks on the hull shows they were not made by the vessel striking a submarine.

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STRAND THEATRE

Paramount-Bray Pictograph
"The Silent Gun of the Future"
Paramount-Arbuckle Comedy
"Camping"
Latest News Weeklies

JESSE L. LASKY
presents

Ethel Clayton



IN
**"MAGGIE
PEPPER"**

A Paramount Picture

By Charles Klein
Scenario by Gardner Hunting
Directed by Chet Withey

Cute little thing, isn't she? Well, you ought to see the way she can hand it out over the counter. Ethel Clayton will show you just what salesladies have to put up with from smart-alecks — and how to handle them.

STRAND

Broadway at Main Street

Paramount-Bray Pictograph
"The Silent Gun of the Future"
Paramount-Arbuckle Comedy, "Camping"
Latest News Weeklies

JESSE L. LASKY - PRESENTS

ETHEL CLAYTON

in **"MAGGIE
PEPPER"**



See this dainty star as saleslady!

A Paramount Picture

By Charles Klein
Scenario by Gardner Hunting Directed by Chet Withey

Pepper's her name and pepper's her temper. That's the sort of saleslady Ethel Clayton shows you in this picture. She sells goods as natural as life, and can prink her hair and kid the cheap mashers off the floor. Gee, it's fine to see a girl who knows how to take care of herself, isn't it?

**FRUITS OF CONQUEST
HELD UP TO TROOPS**

REPORTS NEW PEACE OFFER
Emperor Charles Said to be Making
an Appeal to Italy.

**ARMY DESERTER TELLS
OF WORKING AS SPY**

a single-seated machine.
In reply to a question by Senator Nor-
ris, the Nebraskan said that just one
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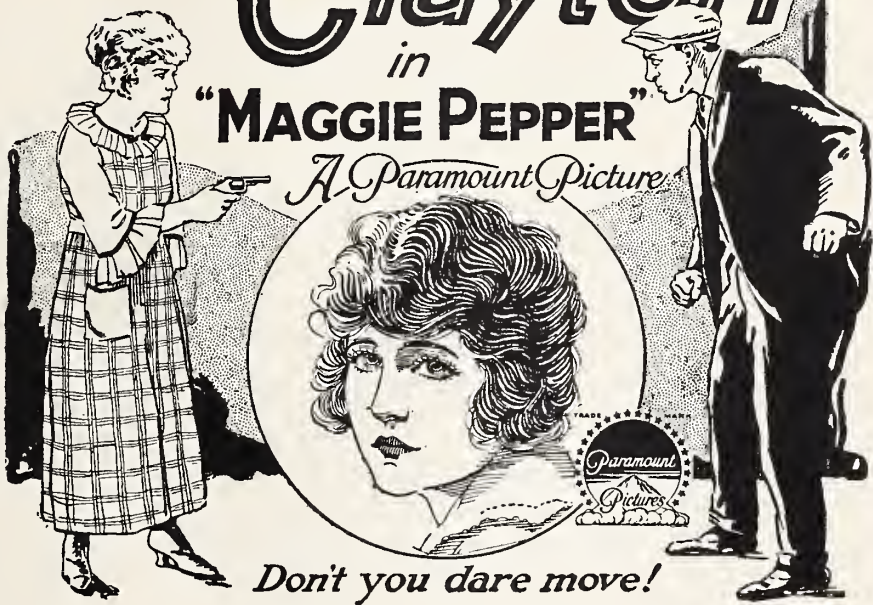
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JESSE L. LASKY
presents

Ethel Clayton

in
"MAGGIE PEPPER"

A Paramount Picture



Don't you dare move!

And he didn't. Nasty thing a gun looks from the wrong end of it. Ethel Clayton takes the role of a saleslady who means to "make good" in the best American style, and it's mighty thrilling to see the way this famous star attacks difficulty after difficulty of a beautiful girl's life and comes out O. K.

By Charles K'ei

Scenario Ly Cardner Hunting

Directed by Chet Withey

RIVOLI

Monument Square

Also

Paramount-Bray Pictograph, "The Silent Gun of the Future"

Paramount-Arbuckle Comedy, "Camping"

Latest News Weeklies

FRUITS OF CONQUEST
HELD UP TO TROOPS

REPORTS NEW PEACE OFFER.
Emperor Charles Said to be Making
an Appeal to Italy.

ARMY DESERTER TELLS
OF WORKING AS SPY

ADVANCE PRESS STORIES

To Be Sent to the Newspapers Prior to and During the Display of
Ethel Clayton's New Paramount Photoplay, "Maggie Pepper."

A Paramount Picture

DEPARTMENT STORE EPIC IS NEW CLAYTON FILM "MAGGIE PEPPER"

Beautiful Paramount Star Has
Excellent Role and Is
Well Supported

WHAT O. HENRY, Edna Ferber and other story writers have done for department store workers in literary form, Charles Klein did for the stage in "Maggie Pepper," and now Paramount has picturized the play as a screen attraction with beautiful Ethel Clayton as the star. The picture will be shown at the theatre next "Maggie Pepper" was prepared for the screen by Gardner Hunting and directed by Chester Withey.

It would be difficult to select a more perfect cast than that chosen to support Miss Clayton in this photoplay. Elliott Dexter plays the leading role opposite the star. It is hardly necessary to call attention to his record for splendid work. He was leading man for Miss Clayton in "Women's Weapons" and has been seen in leading roles in many of Cecil B. DeMille's celebrated Art-craft specials.

Tully Marshall, a famous character actor, is cast for a heavy part and Raymond Hatton is an imitable Hebrew drummer. His work is artistic to the last degree. Winifred Greenwood is excellent as the wife of the crook and the mother of little Claire. Edna Mae Wilson is seen as Claire, the child—a fine role. Marcia Manon, a skillful actress, has a good character part; Clyde Benson is the hated manager; Billy Elmer is a crook; Bud Duncan is a messenger; C. H. Geldart and Fay Holderness are detectives.

With such a cast, "Maggie Pepper" should prove delightful as a screen attraction.

ETHEL CLAYTON'S NEW PICTURE HAS POWERFUL APPEAL

Famous Paramount Star Will
Appear in "Maggie Pepper"
Big Stage Success

ETHEL CLAYTON, a favorite of the screen, will be seen at the theatre next in a film version of Rose Stahl's former stage vehicle, "Maggie Pepper" one of the most appealing stories ever picturized and one of Charles Klein's most successful creations.

Chester Withey directed this picture with his accustomed skill. Miss Clayton is ideal in the role of Maggie, the brave shopgirl, who wins out by pluck, common sense and faithfulness. The love story is an intensely absorbing one and there are dramatic moments in the picture which rise to great heights, despite the simple character of the investiture and the characters.

The cast is excellent, Elliott Dexter being the leading man. As a stage success "Maggie Pepper" followed closely on the heels of "The Chorus Lady" and had a wonderful run. It was first produced on the stage in New York in 1911.

The screen version is by Gardner Hunting, and follows faithfully the original plot of the play. Chester Withey, who directed "The Hun Within" is responsible for "Maggie Pepper." Mr. Withey has an enviable reputation for highly artistic as well as dramatically powerful directing. In this instance he has again proved his skill and ability markedly.

"MAGGIE PEPPER" WAS BIG STAGE SUCCESS OF NEW YORK IN 1911

Play Has Been Picturized With
Ethel Clayton As
the Star.

ROSE STAHL'S greatest dramatic success, written by Chas. Klein, was "Maggie Pepper," and it had its first presentation in December, 1911, at the Harris Theatre, New York City. Undoubtedly one of the most successful stories ever staged, this play presents a remarkable human touch which immediately met with popular approval. A picturization of the play starring Ethel Clayton, will be displayed at the theatre next

There has probably been no play of recent years in which the element of heart interest has been so compelling as in this romance of a department store employe, for Maggie Pepper, head of the silk department, for fifteen years has had nothing but the commonplaces of business in her thoughts until suddenly she becomes obsessed with the desire to enter society. This she does with complete success and wins the admiration of a man who turns out to be the head of the firm, recently returned from a long sojourn in Europe. He makes Maggie manager of the business, but the scandal spectre stalks about and to save the situation she resigns. Through many trying situations Maggie's love remains steadfast and ultimately triumphs.

The part of Maggie Pepper offers an ideal character for Miss Clayton, who is given a supporting cast of unusual excellence. The players include such well known players as Elliott Dexter, Raymond Hatton, Tully Marshall, Billy Elmer, Winifred Greenwood, and others scarcely less prominent in film circles. Chester Withey directed the production and the settings are wonderfully done.

LATE CHARLES KLEIN FAMOUS PLAYWRIGHT

**Was Author of "Maggie Pepper"
Now a Motion Picture**

C H A R L E S K L E I N, a famous playwright, lost his life on the Lusitania, a victim of German hatred. But the sinking of the great liner precipitated the United States' entry into the war and resulted in the defeat of the Hun. So that these men and women who went down to watery graves in the Lusitania may be said not to have died in vain.

The loss of Charles Klein will long be felt in the circles of art, which he adorned. His plays were human documents expressed dramatically. He had sympathy, kindness, and his work was tempered thereby.

The screen version of "Maggie Pepper," one of his last plays, will be seen at the theatre next, with Ethel Clayton as the star. It is a Paramount picture in which a wonderful cast will be seen in the various characterizations. Chester Withey directed and the scenario was prepared by Gardner Hunting.

Hatton Notable Actor

I T would be hard to find a more perfect bit of work than that accomplished by Raymond Hatton in the part of the Hebrew drummer in "Maggie Pepper," Ethel Clayton's new Paramount picture, which is the bill at the theatre this week. Mr. Hatton is unctuous, droll and typical. His make up and mannerisms are perfect and he might have stepped from the pages of Montague Glass or any other famous author of Yiddish tendencies. The entire cast is excellent and the picture is a fine one from beginning to end, Miss Clayton's work being especially praiseworthy.

"MAGGIE PEPPER" A CLEVER STORE GIRL

**Ethel Clayton Central Figure of
Charming Picture**

H O W an out of date department store may be transformed by the common sense and intelligence of a girl into a prosperous enterprise, is told in "Maggie Pepper," the new Paramount picture in which beautiful Ethel Clayton will be seen at the theatre next Furthermore, the picture depicts the struggles of the clever Maggie against heavy odds, enemies and adverse circumstances. The big, human note is uppermost in this play which was written by Charles Klein. Gardner Hunting did the scenario and Chester Withey directed the production.

Ethel Clayton in the title role is said to be superb. She has the peculiar quality of alertness and activity, as well as the charm and culture to make the role one that will not soon be forgotten. The production is far above the average, which is easily believable when it is remembered that this is a Paramount picture.

A Capable Scenarist

G A R D N E R H U N T I N G was entrusted with the task of making "Maggie Pepper," Ethel Clayton's new Paramount picture, which is on view at the theatre this week, into a photoplay and his success with the work is a tribute to his skill. There are few scenario writers with a finer sense of screen values than Mr. Hunting, who is also a short story writer and former magazine editor.

ETHEL CLAYTON HAS BEAUTY AND CHARM

**Star Has Stellar Role in New
Film, "Maggie Pepper"**

S C R E E N beauty is one of the requirements of any actress who becomes a star, but Ethel Clayton, the famous Paramount luminary, who will be seen in "Maggie Pepper," at the theatre next, is as beautiful off the screen as on.

With wonderful golden hair, gray-blue eyes, a piquant face and a personal charm that is irresistible, Ethel Clayton is one of the most beautiful women of the films. In addition, she has a wealth of talent and a versatility that is remarkable.

In the role of Maggie Pepper she portrays a poor department store girl with rare fidelity, yet with that air of self-assurance that is part and parcel of the character created by the late Charles Klein and acted upon the stage by clever Rose Stahl. The leading man is Elliott Dexter and other notable screen players appear in the cast.

"Maggie Pepper" an Epic

E T H E L C L A Y T O N ' S "Maggie Pepper," which is being shown at the theatre this week, is a department store picture, adapted by Gardner Hunting from the famous play by Charles Klein and released by Paramount. With a sympathetic touch and a great knowledge of human nature both author and scenarist made this the epic of the marts of trade. It is a picture that will not soon be forgotten by those who witness it. The direction by Chester Withey is excellent and the cast one of the best ever assembled.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"MAGGIE PEPPER"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two One-sheets
Two Three-sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on

Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Maggie Pepper"

Date.....

Dear Miss Little:

Ethel Clayton comes here next
in her latest Paramount picture, "Maggie Pepper,"
based upon the famous play by the late Charles Klein,
who went down on the Lusitania.

Rose Stahl appeared in the stage version of
the play and made one of the greatest hits of her
career in it. We are confident that Miss Clayton will
duplicate on the screen the success Miss Stahl
achieved on the stage.

Maggie is a department store girl with more
than the usual amount of difficulties. At the same
time, however, she has more than the usual amount
of pluck. Pepper is her last name, and probably
Ginger is her middle name.

Playing opposite Miss Clayton is Elliott
Dexter. And as if that weren't enough, Winifred
Greenwood, Tully Marshall and Raymond Hatton also
appear in the cast.

Yours sincerely,

Manager.....

Post Cards suggested for the Exploitation of "Maggie Pepper"

Date.....

Dear Miss Little:

Ethel Clayton comes here next
in her latest Paramount picture,
"Maggie Pepper," made from Charles
Klein's famous play.

Others in the cast with her are
Elliott Dexter, Winifred Greenwood,
Tully Marshall and Raymond Hatton.
Sound good? It is!

Yours sincerely,

Manager.....

Date.....

Dear Miss Little:

One of the most popular of Charles
Klein's plays was, as you know,
Pepper."

The story is of the plucky depart-
ment store girl has been transferred
to the screen for Etel Clayton's
latest Paramount picture. Here today!

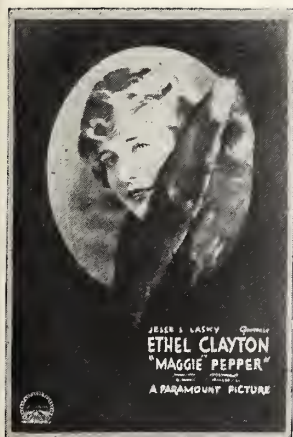
It is well worth your while.

Yours sincerely,

Manager.....

ADVERTISING POSTERS FOR "MAGGIE PEPPER"

Always Obtainable at your Exchange



One Sheet



One Sheet



Six Sheet



Three Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

Paramount and Artcraft Releases for December, 1918 and January, 1919

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.

ARTCRAFT Pictures

DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
CECIL B. DeMILLE'S "DON'T CHANGE YOUR HUSBAND"
D. W. GRIFFITH'S "THE ROMANCE OF HAPPY VALLEY"
ELSIE FERGUSON "HIS PARISIAN WIFE"
LILA LEE "THE SECRET GARDEN"
FRED STONE "UNDER THE TOP"

Paramount Pictures

WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD-BYE, BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHEST"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
WALLACE REID "THE DUB"
JOHN BARRYMORE "HERE COMES THE BRIDE"
BRYANT WASHBURN "VENUS IN THE EAST"
VIVIAN MARTIN "JANE GOES A-WOOLING"
PAULINE FREDERICK "OUT OF THE SHADOWS"
ENID BENNETT "FUSS AND FEATHERS"

Great Paramount-Artcraft Special Pictures

WILLIAM FAVERSHAM "THE SILVER KING"
WILLIAM A. BRADY'S "LITTLE WOMEN"
MAURICE TOURNEUR'S "SPORTING LIFE"

Success Series Releases

THAT HAVE AND EVER WILL DRAW BIG MONEY.

MARY PICKFORD "CAPRICE"
MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"
DUSTIN FARNUM "THE VIRGINIAN"
SPECIAL "THE TRAVELING SALESMAN"
WILLIAM FARNUM "THE SIGN OF THE CROSS"
DUSTIN FARNUM "CAPTAIN COURTESY"
MARY PICKFORD "THE DAWN OF A TOMORROW"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 38

Paid in Full

Scheduled Release Date: 23 Feb 1919



How To Advertise
PAULINE FREDERICK
in
"PAID IN FULL"
A Paramount Picture



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



STOCK PRODUCTION CUTS AND MATS

Pauline Frederick in "Paid In Full"



ISSUED IN SETS OF TEN, CONSISTING OF

Top Row—Two Three-Column Cuts and Mats.
 Centre Row—Three Two-Column Cuts and Mats.
 Bottom Row—Five One-Column Cuts and Mats.

Reduced as Shown Above

Always Obtainable at Your Exchange

EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH, Editor

PRESS
STORIES



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Live Notes on Pauline Frederick and her New Paramount Photoplay "Paid in Full"

ONE of the leading legitimate and screen stars of the country is Pauline Frederick, whose latest Paramount picture, "Paid in Full," has been produced with careful attention to details. Miss Frederick's popularity is of that quality which insures exceptional business for exhibitors whenever a picture production starring her is announced. There are many reasons why this should be so.

Pauline Frederick, Star.

INDEPENDENT of her genius as an actress, Pauline Frederick is a woman of beauty and magnetism—two highly essential qualifications for any player who hopes to achieve success on stage or screen. The versatility of Miss Frederick is exceptional and it enables her to portray heavy and light roles with equal effectiveness. It was Sante Beuve who said that an actress required only two things to make her successful—histrionic talent and beauty. Miss Frederick has these and more, for she couples with them a delightful personality, consciousness of purpose and the strictest regard for the intelligence of critics and admirers alike. Her characterizations in arduous Sardou roles, as well as in lighter picture subjects have not been surpassed in scope or cleverness by any other screen player. In "Paid in Full," she has another role of unusual dramatic power and that it will not suffer at her hands is obvious to all who have learned to appreciate her artistry in the past.

Eugene Walter, Author

EUGENE WALTER, author of "Paid in Full," which was produced with enormous success in New York in 1907, is one of the

foremost playwrights in the United States. Mr. Walter has written several successful plays, but among these "Paid in Full" ranks as his most vivid creation. Every material point of this captivating play has been incorporated in the screen adaptation.

A Dramatic Story.

EMMA BROOKS, wife of Joe Brooks, a morose and spiritless clerk in the employ of Captain Williams, a ship chandler, lives with her husband in comparative poverty in a cheap flat. Joe thinks himself

the Brooks' to a theatre party, but Joe curtly refuses and a quarrel between the two results. Joe retains the money belonging to Williams and as the latter goes to South America to be gone three months, he manipulates his books to hide the deficiency. He installs Emma in a luxurious apartment and tells her that his wages have been raised. Williams discovers Joe's defalcation and he employs the knowledge to gain ascendancy over Emma. When all is discovered, Joe confesses his guilt to his wife and he pleads with her to square matters with Williams in any way agreeable to herself in his behalf. Jimsy tries to settle the account, but Williams declines the offer. Emma calls on Williams in his room and when Jimsy hears of this, he threatens to kill Williams if he takes advantage of Emma's predicament. Williams exonerates Joe and lets Emma depart without molestation. Emma tells Joe that all is over between them and when she leaves, he kills himself. Emma and Jimsy find happiness in their mutual love.

Emile Chautard, Director

EMILE CHAUTARD, one of the most brilliant of motion picture directors, is responsible for "Paid in Full." Mr. Chautard is a skilled artist in his field and his latest production is a most gratifying artistic achievement.

Charles E. Whittaker, Scenarist

CHARLES E. WHITTAKER, who wrote the scenario of "Paid in Full," has done much excellent work in the past, but in his adaptation of Mr. Walters' play to the screen, his brilliancy of execution has been amply evidenced.

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Paper and Slide

Back Cover

Latest Releases

a greatly abused man, and one night he carries home with him a large sum of money belonging to his employer, which he had been too lazy to place in the office safe. At a family gathering that night Joe explains why Emma has no maid or a seal skin coat, which is in substance that Captain Williams has been grinding him down for four years. Williams, who is present, resents this and though angered, he promises Emma not to discharge her husband. Jimsy Smith, a Westerner, who secretly loves Emma, invites

Cast and Story of "Paid in Full"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Pauline Frederick's New Photoplay.

A Paramount Picture.

Pauline Frederick's Fine New Paramount Photoplay, "Paid in Full" Based on Famous Stage Success

*Eugene Walter's Celebrated Play Provides Beautiful Star With One of the Finest
Roles of Her Screen Career.*

EMMA BROOKS, wife of Joe Brooks, is kept by her morose and spiritless husband in poverty in a Harlem flat. Joe thinks himself too greatly abused to play the game fair. One night he slips into his pocket a large payment made to his employer, because he is too lazy to reopen the safe and put away the money. On reaching his Harlem flat, he places the bills in the sideboard drawer.

That evening while Joe is out, his mother-in-law and Beth, Emma's younger sister, call, with Captain Williams, Joe's boss. The women complain to Emma that Joe ought to push ahead in the world. Joe reenters just as Williams asks why Emma doesn't have a maid. Joe angrily tells Williams the reason—it's because all the four years since their marriage the Captain has been grinding him down. Williams angrily resents this, and Joe retires. Williams pacifies Emma, telling her that he will not fire her husband.

Jimsy Smith is present and hears everything. Jimsy has loved Emma ever since she was a school girl. He invites the Smiths to go with him to the theatre. Joe retorts that he can pay for the theatre party and a quarrel with Jimsy follows.

Joe decides not to return the money he had thoughtlessly pocketed, and he manipulates the books of Williams & Co. His act coincides with the departure of the Captain to South America. Williams is gone three months. Joe tells Emma

"PAID IN FULL"

The Cast

Emma Brooks. Pauline Frederick
Joe Brooks. Robert Cain
Jimsy Smith. Wyndham Standing
Capt. Williams. . . . Frank Losee
Mrs. Harris. Jane Farrell
Beth Harris. Vera Beresford

that his salary has been raised three hundred dollars, and they remove to a luxurious family hotel.

The new surroundings are as different as possible from the Harlem flat. But Jimsy is "on." He knows how Joe got the money but remains silent. Then Captain Williams comes back. Williams discovers Joe's crookedness. One evening he calls on the Brooks'. Joe is out, but Jimsy is there, which gives the evil-minded old Captain a wrong impression of Emma's character. Joe comes back. Something in Jimsy's attitude restrains Williams from confronting Joe, there and then, with his dishonesty. As he is leaving, however, he reveals to Joe his knowledge of his criminality. Alarmed, Joe confesses all to his wife.

Emma begs Joe to tell her what she can do to help him out of his predicament. He tells her that he stole to give her the good things of life she craved, and now she can settle with Williams herself. The captain has a bad reputation with women, and he likes her. She can make demands, if she will. Emma is crushed at this revelation of what

her husband really is. But with Joe's disgrace staring her in the face, she agrees to visit Williams at his rooms nearby. Joe calls the Captain on the telephone and arranges to have Emma go to him at once. Emma, half stunned and pale with dread, leaves the hotel.

Meanwhile, Williams has written out a formal agreement, absolving Joe Brooks from his indebtedness and accepting his resignation. He is waiting for Emma to arrive when Jimsy enters. Jimsy tries to settle for Joe's debt himself. Williams refuses, telling him bluntly that he is expecting the woman to pay, and Jimsy threatens to kill the Captain if he dares take advantage of Emma. He leaves Williams decidedly sobered.

Emma comes. She pleads for her husband, but repels all Williams' advances and absolutely refuses to sell herself. The Captain, touched by her loyalty, hands her the signed letter exonerating Joe, and lets her go. Jimsy meets her and a glance satisfies him that all is well. He takes her home in a taxi, and, at her request, waits for her at the curb. Emma coldly tells Joe that all is over between them and after handing him the letter exonerating him, leaves the hotel. As she is getting into the taxi below, a shot rings out. In the room upstairs Joe lies in a crumpled heap on the floor.

Several months pass, and Emma becomes the wife of the man who has loved her and stood by her always.

Can and Storey's "Paid in Full"

It is a publication of their own, and is a most valuable one. It is a publication of their own, and is a most valuable one. It is a publication of their own, and is a most valuable one.

For the purpose of the "Paid in Full" is a most valuable one. It is a publication of their own, and is a most valuable one. It is a publication of their own, and is a most valuable one.

For the purpose of the "Paid in Full" is a most valuable one. It is a publication of their own, and is a most valuable one. It is a publication of their own, and is a most valuable one.

The following is a list of the names of the persons who have been named in the "Paid in Full" publication. It is a list of names, and is a most valuable one. It is a list of names, and is a most valuable one. It is a list of names, and is a most valuable one.

PERSONAL PROGRAMME PARAGRAPHS

For Use of Exhibitors in Their House Organs or For General Publicity in the Exploitation of Forthcoming Picture displays.

THEODORE ROBERTS, the veteran screen actor was as busy recently as the Yanks who were engaged in mopping up the Huns. Except for the five weeks cessation of production recently caused by the influenza plague, Mr. Roberts has been constantly at the beck and call of the directors at the Lasky studio in Hollywood, Cal. After appearing in support of Lila Lee in her second Paramount picture "Such a Little Pirate," the noted actor was summoned to play an important part in "Arizona," Douglas Fairbanks' new Artcraft picture. He was called upon to play an important role in Cecile B. De Mille's modern version of "The Squaw Man," a new Artcraft picture, following which Director General De Mille drafted him for his latest Artcraft picture, "Don't Change Your Husband," which is now being shown all over the country with great success. As few screen players enjoy working more than Theodore Roberts, he is referring to the last few weeks of studio life as the happiest of his screen career.

* * *

Cecil B. De Mille, whose "Old Wives for New," an Artcraft picture, proved to be one of the big sensations of the year, believes in giving the wife her day in court—or films—and in producing a new Artcraft picture, "Don't Change Your Husband," the wife's side of one of the much discussed problems of married life is presented. Sumptuous settings and an all-star cast contribute to make "Don't Change Your Husband" one of the most artistic successes of the current season. Players who have leading roles in the picture are Gloria Swanson, Elliott Dexter, Theodore Roberts, Lewis J. Cody, Sylvia Ashton, James Neill and Julia Foye.

* * *

D. Fairbanks, Special National Publicity Representative, United War Work Campaign. This is the latest honor bestowed upon Douglas Fairbanks, Artcraft star, in recognition of his win-the-war services. "Doug" received his appointment from John D. Rockefeller, Jr., and Dr. John R. Mott, of the Y. M. C. A. Commander Evangeline Booth, of the Salvation Army, and Mortimer Schiff, of the Jewish Welfare

Board the week prior to the opening of the campaign to raise the combined war fund of \$170,500,000 for the soldiers and sailors. Flattered and deeply complimented, "Doug" countered with a pledge to raise one-seventh of the fund, or \$25,000,000, and with his commission in one hand and a special message to the American people from President Wilson, he hopped a train for Washington to begin one of his justly celebrated trans-continental



PAULINE FREDERICK

A Close Up

By Morrie Ryskind

Most folks like drama; some do not;
But both these types you'll find agreeing

On this one thing: no matter what

She does, Miss Frederick's worth the seeing.

Her parts are difficult to play—

No easy roles are the dramatic:

But all of those who've watched her, say,

"Count me a Frederick fanatic!"

tours. Stops were made at Washington, Charlotte, N. C.; Spartansburg, S. C.; Greenville, S. C.; Atlanta, Ga.; New Orleans, La.; San Antonio, Tex.; Tucson, Ariz., and Los Angeles, Cal.

* * *

Marguerite Clark went on her first real honeymoon for two weeks after the completion of her latest Paramount production, "Mrs.

Wiggs of the Cabbage Patch." For the first time since her marriage her husband, Harry Williams, has had an opportunity to quit his duties in Washington and treat himself to a vacation, and little Marguerite has been so busy in the studio that she, too, has been unable to get away.

* * *

Director Hugh Ford recently made some interesting scenes of Marguerite Clark at the Fort Lee, N. J., studios. One was a street scene taken after dark and an artificial rain effect was used. Miss Clark was drenched in the down-pour and to prevent her from catching cold, a little shanty, with a warm coal fire burning inside, had been erected where she dried her clothes and warmed herself. Hot coffee was served to the entire company at the studio whither they all flocked after enduring the chilling winds of the rainy street. It was necessary to attach false leaves to the trees used in the scene as the time set for this particular episode was mid-summer. It required several days for the workmen to pin the leaves on the trees, so they wouldn't blow off, and while the children in gingham pinafores and bare feet jumped about in the rain the cameraman in sweater and overcoat, ground out the footage.

* * *

Roscoe Arbuckle recently had the time of his life in San Francisco, but he is now back on the job in the south. The Paramount comedian had the distinction of being knocked out in the prize ring by Mayor James Rolph, Jr., of the Golden Gate city, during the big United War Work benefit. But that was all in the game.

* * *

Charles E. Whittaker, the well known scenario writer, is in Hollywood, Cal., where he assisted in the production of his latest scenario, a Salvation Army story. Mr. Whittaker has written some excellent scenarios for the Famous Players-Lasky stars, his last one, including "Here Comes the Bride," for John Barrymore, adapted from the play of the same title, and an adaptation of "Paid in Full," both of which will be seen at this theatre shortly. Mr. Whittaker expects to write many stories for the big stars in Hollywood before he returns to New York this spring.

NEW STRINGS FOR YOUR BOW

A CHAT WITH EXHIBITORS

BY

GORDON H. PLACE

CONCERNING

PAULINE FREDERICK IN "PAID IN FULL"

A Paramount Picture

A Word To You.

IN presenting Pauline Frederick in "Paid in Full" to your patrons you have the assurance in the first place of the great popularity of this successful actress.

Her rich, full beauty, her splendid stage presence, her remarkable personality, and above all, her artistry in the portrayal of the wide range of emotional types given her in her various roles, have won for her a remarkably large and faithful following.

In this drama the splendid emotional powers of Miss Frederick are given full play, and she rises to the heights and sinks to the depths of emotional feeling with unusual power.

It is seldom that a star has a vehicle so admirably adapted to her own personality as "Paid in Full" is adapted to Miss Frederick's own special powers.

Pauline's Photoplays.

PAULINE FREDERICK has appeared in the following Paramount Pictures:

"Zaza"
"Bella Donna"
"Lydia Gilmore"
"The Spider"
"Audrey"
"The Moment Before"
"The World's Great Snare"
"The Woman In the Case"
"Ashes of Embers"
"Nanette of the Wilds"
"The Slave Market"
"Sapho"
"Sleeping Fires"
"The Love that Lives"
"Double Crossed"
"The Hungry Heart"
"Mrs. Dane's Defense"
"La Tosca"
"Resurrection"
"Her Final Reckoning"
"Fedora"
"A Daughter of the Old South"

Lines for Advertising.

WHEN a worthless man steals from his employer and deceives his wife as to the source of the money, it is usually the woman who pays. In this case she "Paid in Full," but the toll of retribution was met by the scoundrel.

"PAID IN FULL" was written across the paper, and it cleared her husband from the chance of disgrace—but he had gone so far in forcing his wife to an awful extremity that he could not face the music.

RETRIBUTION was the price he paid, when his own cowardliness caused him to force his wife to get the paper that cleared him of his crime. He "Paid in Full" with his worthless life.

Supporting Artists.

THOSE who add much to the value of "Paid in Full" by their support in the cast are Robert Cain, Wyndham Standing, Frank Losee, Jane Farrell and Vera Beresford.

So admirably are these artists adapted to the special character parts which they play that it would seem that the play had been written specially for them.

How to Exploit It.

THE best exploitation angle on this picture besides the star, is the fame of the play. When first written it had a record breaking run in New York, later toured for several years, and since has been one of the biggest stock successes all over the country.

In your circular letters and publicity call attention to this fact. Everyone has heard of the play. Those who saw it will be curious to see it also on the screen, and those who didn't will want to see it also.

The picture is a straight dramatic production, and should be handled as such. Circular letters, newspaper advertising and posters are the only mediums you need use.

MEETS MANHATTAN AVE.
CKWELL & Evelyn GREELEY
A LEAP TO FAME"
"THE HOUSE OF HATE."

NINGSIDE 8th Avenue at
116th Street.
Boston Forbes-Robertson
asks and Faces."

EST 99th & Columbus Ave.
Cont. 11.30 to 11 P. M.
NETT in "THE KEY TO
BUSINESS." Toto Comedy.

onderland THIRD AVENUE
AT 162D STREET.
Phillips in "The Risky Road"

COMEDY 3754 3d. Ave.
LIAFERRO, 'The Three of Us'
STORY COMEDY

Vestchester Av. & 161st St.
TANCE TALMADGE
"THE STUDIO GIRL"
TH CLIFFORD
E GUILT OF SILENCE"

THEATRE, 4048 Third Av.
iscale in "Madame Who?"

RESCENT 168TH STREET
8855 104th Road

APLIN in 'Chase Me, Charlie'
LOVE in "The Cross Bearer"

y Heights Section

BANY ST. JOHN'S PL. &
ALBANY AVE.
iscale in "Within the Cup"

A, 1368 St. John's Pl.
SON, "Social Hypocrites"

edford Section

RIUM 1298 Fulton Street.
Continuous 1 to 11 P. M.

AM FARNUM
IN
"MISERABLES"

MA, 718 Nostrand Ave.
OMAS. "Betty Takes a Hand"

is what?—well, come and see for yourself, and judge
what a fix a white-livered cashier was in after he had
embezzled a large sum of his employer's money—the
employer found out—and then the cashier discovered
that the employer loved *his* wife!!

ADOLPH ZUKOR PRESENTS

Pauline Frederick

in

"PAID IN FULL"

A Paramount Picture

By Eugene Walter

Scenario by Charlea E. Whittaker

Directed by Emile Chautard

Also Paramount-Bray Pictograph
"The Development of Big Gun Construction"
Paramount-Mack Sennett Comedy
"Beware of Boarders"
Latest News Weeklies

UP AND DOWN
BROADWAY

In and Out
of the

HOBOKEN

STRAND Washing
STRAND PLAY
IN
"BROADWAY JO

YONKERS, N

HAMILTON WM. S
in "THE T
"A SON OF DEMOCR

ORPHEUM KITTY
in "THE PU
Tipw—MAE MARSH in "Field

ROCKAWAY B

NEW THEATRE HAMMED
ROCKAW
OLGA PETROVA IT WITHI

FAR ROCKA

COLUMB
MAE MARSH, 'The Face

Stuyvesant Heights

COLONIAL BROAD
ROCKA
BILIE BURKE in "Eve's

DECATUR Broadwa
Cont. 1.3
"The Kaiser—The Beast

HALSEY THEATRE Hal
Cont
Henry B. Walthall in "Hunted
USUAL VAUDEVIL

IMPERIAL THEA. Halsey &
Cont. 1.3
Margery Wilson in "Flames

Ridgewood Secti

RECEIVED

THE SECRETARY

OF THE

NAVY

DEPARTMENT

WASHINGTON

NOV 10 1898

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NOV 10 1898

Advance Press Stories on "Paid in Full"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Pauline Frederick's New Photoplay.

A Paramount Picture.

WHEN HUSBAND COMMITTS CRIME MUST WIFE PAY?

Interesting Problem Raised In
Pauline Frederick's Film,
"Paid In Full"

WHEN a man steals money from his employer and begs his wife to square matters and at any cost prevent his prosecution for crime, what is the price the suffering wife must pay? This is one of the delicate questions answered in a most interesting manner in Pauline Frederick's new Paramount photoplay, "Paid in Full," which will be shown at the theatre next

Joe Brooks is a shiftless clerk who keeps his wife in poverty in a modest flat. He blames everybody but himself because he does not get ahead and one day he steals a large sum of money from his employer, a savage old ship chandler. When the theft is discovered Brooks begs his wife to square matters with the old man who agrees to grant Brooks immunity from punishment provided the wife pays the price.

Mrs. Brooks is secretly loved by Jimsy Smith, a breezy Westerner and when he hears of the incident he offers to repay the old man the sum stolen from him and when he refuses, he threatens to kill him if he takes advantage of the suffering wife. Then he hands her a letter exonerating Brooks and after she has given this to her husband, she leaves him. Brooks then shoots himself and the widow finds happiness in Smith's love.

The supporting cast is excellent. Robert Cain is Brooks, Wyndham Standing is Smith and Frank Losee is Captain Williams. Others in the cast are Jane Farrell and Vera Beresford.

SPLENDID ROLE IN "PAID IN FULL" FOR PAULINE FREDERICK

Paramount Star Has Another
Opportunity to Prove
Her Versatility

APPEARING in one of the best roles of her screen career, Pauline Frederick, the beautiful Paramount star, will be seen in her new photoplay, "Paid in Full," at the theatre next This is a superb picturization of Eugene Walter's famous play of the same name that was produced in New York in 1907 and subsequently presented en tour with enormous success for several years.

The story of the picture which was adapted by Charles E. Whittaker and directed by Emile Chautard, is a powerful one and deals with the trials of a young woman who is the wife of a shiftless and improvident clerk. He steals a large sum of money from his employer, a chandler known as Captain Williams, and to avoid prosecution he sends his wife to his employer as his intermediary.

The old Captain seeks to ensnare the wife in his toils, but when a breezy Westerner, who secretly loves the woman, threatens to kill him if he takes advantage of her helplessness, he gives up the game and sends her away with a letter exonerating her husband. She then quits her husband, who commits suicide in despair, leaving her free to wed the man who had befriended and loved her for years.

The picture is filled with unusually strong situations and every characterization contributes to the effectiveness of the story. The photography is unusually fine while the support provided for Miss Frederick is of the highest class. Robert Cain is leading man. Others in the cast are Wyndham Standing, Frank Losee, Jane Farrell and Vera Beresford.

PAULINE FREDERICK FAMOUS FILM STAR HAS NOTABLE CAREER

Beautiful Paramount Player to
Be Seen Here in "Paid
In Full"

PAULINE FREDERICK, the beautiful and talented Paramount star, is one of the best known motion picture players in the country. Her career has been one of unusual activity and as a motion picture star she has appeared in more diversified characterizations perhaps, than any other screen artist before the public.

Miss Frederick was an actress on the stage for many years before she entered the silent drama and her success in the legitimate was remarkable. Her first screen appearance was in the superb Paramount picturization of Hall Caine's great novel of "The Eternal City," which scored an immense success and which recently was re-issued by Paramount in response to a popular demand for its reproduction.

Miss Frederick's remarkable portrayals of the heavy Sardou roles in Paramount pictures, notably "La Tosca," immediately made her a popular favorite. A versatile actress, her art distinguishes each new portrayal she attempts. In her latest Paramount photoplay, "Paid in Full," which will be shown at the theatre next, she adds another charming impersonation to her already large and justly famous gallery of film portraits.

The story is based upon Eugene Walter's famous play, "Paid in Full," which was a reigning stage success eleven years ago. It was directed by Emile Chautard and the scenario was written by Charles E. Whittaker. The supporting cast includes Robert Cain, Wyndham Standing, Frank Losee, Vera Beresford and others.

ANNUAL REPORT OF THE

COMMISSIONER OF THE LAND OFFICE
FOR THE YEAR 1897

ALBANY: J. B. LEECH, 1898.

PRINTED BY THE COMMISSIONER OF THE LAND OFFICE.

ALBANY: J. B. LEECH, 1898.

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"PAID IN FULL" WAS BIG STAGE SUCCESS

**Pauline Frederick to Appear in
Its Picturization**

WHEN Eugene Walter's play "Paid in Full" was produced by Wagenhals & Kemper in New York in 1907, it created a great sensation. Its reception by the public was phenomenal and after running a season or more, it was played simultaneously by several companies en tour. This play has been picturized by Paramount for Pauline Frederick and it will be displayed at the theatre next

Miss Frederick has the role of the patient wife of a shiftless clerk whose non-progressiveness keeps her in constant poverty. When he commits a theft the husband does not hesitate to send his wife to the man he has despoiled, caring little whether she sacrifices her honor to save him from jail. But she finally adjusts the matter and when she quits him forever, he betrays his cowardice by committing suicide. But the wife ultimately finds happiness in the love of a worthy man.

The support is excellent and the cast includes Robert Cain, Wyndham Standing, Frank Losee, Jane Farrell and Vera Beresford. The picture was directed by Emile Chautard.

Powerful Photoplay

ONE of the strongest photoplays seen here in many weeks is "Paid in Full," starring Pauline Frederick, the brilliant Paramount star, which is on view at the theatre this week. The story of Emma Brooks whose happiness is marred by a shiftless and improvident husband, is finely appealing and it affords this popular player one of the most powerful roles of her career.

REMARKABLE CAST IN "PAID IN FULL"

**Players Supporting Pauline
Frederick Well Known**

ONE of the most remarkable casts assembled by any director in support of a star, is that which appears in Pauline Frederick's new Paramount Photoplay. "Paid in Full," which is announced by Manager for presentation at the theatre next

This is a superb picturization of Eugene Walter's famous play which has held the stage ever since its production in New York in 1907. Robert Cain, a popular leading man portrays the role of a cowardly, shiftless man, the husband of Emma Brooks, the part played by Miss Frederick. Mr. Cain has done splendid work in the past, but it is said that his impersonation in this picture is an unusually brilliant performance.

Frank Losee, one of the most experienced character actors in motion pictures, plays the part of a scoundrelly capitalist who seeks to take advantage of Mrs. Brooks when she appeals to him to be lenient with her husband who has stolen a large sum of money from him. Wyndham Standing, a popular actor, is seen as a breezy Westerner who ultimately brings happiness to Mrs. Brooks. Jane Farrell and Vera Beresford have excellent roles and both are noted for their artistry and charm.

Well Known Director

EMILE CHAUTARD, who directed Pauline Frederick in her splendid new Paramount photoplay, "Paid in Full" which is the screen magnet that is drawing big business to the theatre this week, is one of the ablest directors in the films. He has done excellent work in this picture as the evenness of the performance and splendor of production indicate.

STRONG PORTRAYAL BY TULLY MARSHALL

**Actor Was in Original Cast of
"Paid In Full"**

IN the original cast selected for the New York production in 1907 of Eugene Walter's famous play, "Paid in Full," which has been adapted for the screen with Pauline Frederick as the star and which will be shown at the theatre next Tully Marshall, a popular Artcraft player, created the role of the weakling husband of Emma Brooks, played by Pauline Frederick in the screen version, and he presented one of the most wonderful characterizations ever witnessed on the stage.

The part played by Mr. Marshall on the stage is in the hands of Robert Cain. Miss Frederick has an unusually appealing role and she makes the most of it. The story has all the captivating qualities which make productions of this character so potent a factor of clean and wholesome amusement. Miss Frederick is supported by excellent screen players, and the direction of the picture by Emile Chautard, is all that the most exacting taste can demand.

Consistent Photoplay

IT is quite refreshing to find a really consistent story in motion pictures, but it is generally conceded that the productions of Paramount and Artcraft more nearly approach consistency than those of any other concern. This is especially true as regards "Paid in Full," the new Paramount photoplay starring Pauline Frederick which is the bill at the theatre this week. The play is a charming one and affords Miss Frederick a powerful characterization in which her artistry never is at fault. The effect is a satisfying performance in which an excellent supporting company appears to the highest advantage.

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF

"PAID IN FULL"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two one-sheets
Two Three-Sheets
One Six-Sheets
One twenty-four sheet stand
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues



FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE

Department of Advertising and Publicity, Famous Players-Lasky Corporation

485 FIFTH AVENUE, NEW YORK

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "Paid in Full"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Miss Winton:

Pauline Frederick, who goes back to the stage shortly, is coming here next as the star in the Paramount version of the famous stage play, "Paid in Full."

"Paid in Full," as you doubtless know, is one of the most successful American dramas, written by Eugene Walter. After its success in New York, it toured the country, repeating everywhere its New York triumph.

Doubtless, you saw it on the stage. If you did, we won't have to urge you to come and see it on the screen with Pauline Frederick.

If you didn't see it, let us tell you of its central situation:

Emma is the wife of Joe Brooks, a morose clerk in the employ of Captain Williams, a ship chandler. Joe takes advantage of a trip of Captain Williams' to South America, and steals some money, covering up the defalcation by manipulating the books.

From a cheap flat the Brooks' move to a luxurious apartment. Emma is ignorant of the reason for the sudden prosperity.

Then Williams comes back and discovers the theft. Joe realizes that his game is up. He knows that Williams is fond of Emma, and that offers to him the way out.

"Go," he says to Emma, "and fix it with Williams—any way you can."

The developing situation is one of the most dramatic ever conceived.

Yours very truly,

Manager.

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards suggested for the Exploitation of "Paid in Full"

ADVANCE
POST
CARD
No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Winton:

Pauline Frederick is coming here next
..... as the star in the Paramount version of
the famous stage play, "Paid in Full."

Doubtless, you'll welcome this oppor-
tunity to see Eugene Walter's most dramatic
situations put on the screen, with America's
leading emotional actress as the heroine.

Sincerely yours,

Manager _____

ADVANCE
POST
CARD
No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Miss Winton:

Pauline Frederick comes here next
..... as the star in the Paramount version of
Eugene Walter's famous "Paid in Full."

Inasmuch as Miss Frederick's genius in
such roles is unrivalled, this picture will have
an exceptional interest for our patrons.

Sincerely yours,

Manager _____

ADVANCE
POST
CARD
No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Miss Winton:

This is to remind you that Pauline
Frederick is here to-day in Paramount's "Paid in
Full." This is a screen version of Eugene
Walter's famous stage play of the same name.

We believe that you will welcome this
opportunity to see the screen's foremost emo-
tional actress in a play that affords her one of
her most dramatic roles.

Sincerely yours,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

THE UNIVERSITY OF CHICAGO

THE UNIVERSITY OF CHICAGO PRESS

THE UNIVERSITY OF CHICAGO PRESS
54 EAST LAKE STREET
CHICAGO, ILLINOIS 60601
U.S.A. & CANADA
LONDON, ENGLAND W1P 8PA

THE UNIVERSITY OF CHICAGO PRESS
54 EAST LAKE STREET
CHICAGO, ILLINOIS 60601
U.S.A. & CANADA
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LONDON, ENGLAND W1P 8PA

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CHICAGO, ILLINOIS 60601
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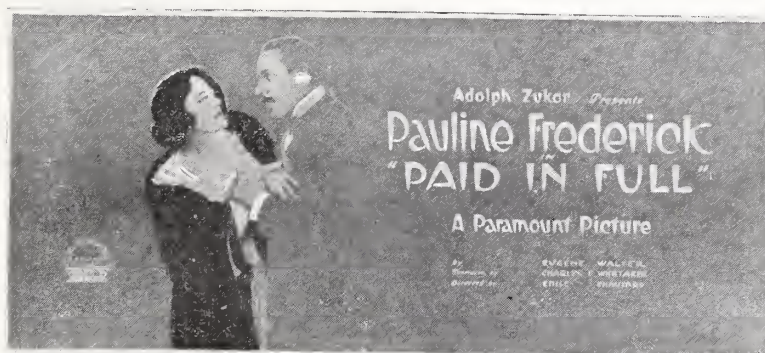
THE UNIVERSITY OF CHICAGO PRESS
54 EAST LAKE STREET
CHICAGO, ILLINOIS 60601
U.S.A. & CANADA
LONDON, ENGLAND W1P 8PA

ADVERTISING POSTERS FOR "PAID IN FULL"

Always Obtainable at your Exchange



One Sheet



Twenty-Four Sheet



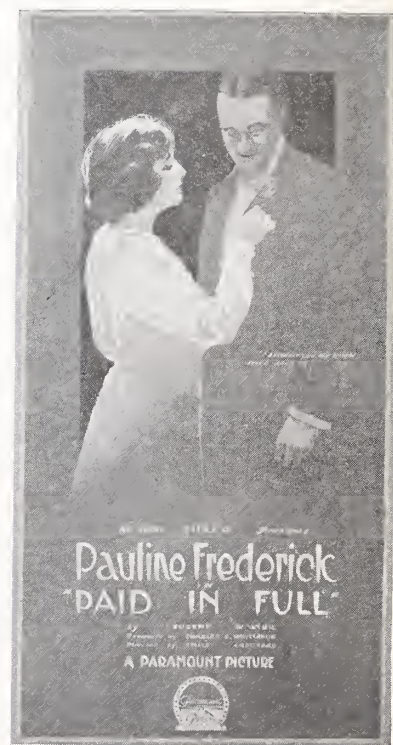
One Sheet



Three Sheet



Six Sheet



Three Sheet

COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

The Standard By Which All Other December Releases Will Be Judged

Is there one day this month that you haven't filled with a Paramount or Artcraft Picture? That day can be made more profitable and satisfying by showing any of the current releases listed here.



ARTCRAFT Pictures



DOUGLAS FAIRBANKS "ARIZONA"
D. W. GRIFFITH'S "THE GREATEST THING IN LIFE"
WILLIAM S. HART "BRANDING BROADWAY"
CECIL B. DeMILLE'S "THE SQUAW MAN"
MARY PICKFORD "CAPT. KIDD, JR."



Paramount Pictures



WALLACE REID "TOO MANY MILLIONS"
JOHN EMERSON-ANITA LOOS "GOOD BYE BILL"
CHARLES RAY "STRING BEANS"
ETHEL CLAYTON "THE MYSTERY GIRL"
DOROTHY DALTON "QUICKSAND"
MARGUERITE CLARK "THREE MEN AND A GIRL"
DOROTHY GISH "THE HOPE CHIEF"
BRYANT WASHBURN "THE WAY OF A MAN WITH A MAID"
PAULINE FREDERICK "OUT OF THE SHADOW"
VIVIAN MARTIN "JANE GOES A-WOOING"

Here Are The Pictures That Got The Money In November



ARTCRAFT Pictures



ENRICO CARUSO "MY COUSIN"
ELSIE FERGUSON "UNDER THE GREENWOOD TREE"



Paramount-Artcraft Special



MAURICE TOURNEUR'S "SPORTING LIFE"



Paramount Pictures



BILLIE BURKE "THE MAKE-BELIEVE WIFE"
BRYANT WASHBURN "THE GYPSY TRAIL"
ETHEL CLAYTON "WOMEN'S WEAPONS"
PAULINE FREDERICK "A DAUGHTER OF THE OLD SOUTH"
VIVIAN MARTIN "MIRANDY SMILES"
ENID BENNETT "FUSS AND FEATHERS"

The December Success Series Releases Have
a Reputation To Maintain
(And They Can Do It!)



MARGUERITE CLARK "THE GOOSE GIRL"
PAULINE FREDERICK "THE ETERNAL CITY"
SPECIAL "THE OLD HOMESTEAD"



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



PARAMOUNT PRESS BOOK COLLECTION

Volume 8: December 1918, January-February 1919;

Index Number 39

The Winning Girl

Scheduled Release Date: **23 Feb 1919**

How To "Put Across"
SHIRLEY MASON
 in
"THE WINNING GIRL"
A Paramount Picture

Advertising Cuts
and Mats

Advance Publicity
Stories

Current Publicity
Stories

Reviews of
Picture

Material for
Programs

Newspaper
Scene Cuts

Lithographs

Promotional Ideas

Newspaper
"Star" Cuts

Stills, Slides,
Gelatins, Etc.

Noteworthy Features

A Corking Good Advance Pub-
licity Story - - - - Page 13

A 3-Column Ad-Cut That Will
Get More Than Ordinary At-
tention - - - - - Page 6

A 3-Sheet Poster That Will Stop
The Crowd - Inside Back Cover

Notes For Your Program - Page 7

A 1-Column Scene Cut That Any
Editor Will Print - - Page 4



FAMOUS PLAYERS - LASKY CORPORATION
 ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
 NEW YORK



How To Use A Press Book

THE successful use of a press book can be properly likened to the selection of a delectable meal. You eat from "soup to nuts" according to a definite plan. Break up that plan, eat your cheese before you drink your cocktail, and you're in for indigestion. Pick here and there in a press book without a definite campaign in mind and the result—well, you won't get business indigestion, but your exploitation repast won't be very satisfying.

YOUR PLAN

SO before you use any part of the wealth of material in this book of helps, consider your plan from "soup to nuts." On your bill-of-fare you have advertising, publicity, posters, letters, post cards, program material, etc. Select them with care, use them in their proper order and you'll have an exploitation repast fit for a king.

Which and how much of each should you use? When that is determined you have your plan and you can turn to the press book, confident that the material to make your plan an accomplished fact can be found listed in its pages.

The first thing you consider in planning an exploitation campaign is, of course, its cost. That can be determined only by you. You know better than anyone else the revenue producing possibilities of your stars. Knowing those possibilities, it should be easy for you to decide what percentage of that revenue can be turned to making them big revenue producers.

YOUR NEWSPAPERS

YOUR next problem is to decide what part of that percentage shall be devoted to each of the exploitation avenues open to you. You will, no doubt, place your newspapers head and shoulders over everything else, because upon this depends the success of your publicity. Then you will consider your billboards and poster advertising. Also your direct-by-mail matter. The amount of money that you put into each depends of course, upon which experience has taught you is the most profitable in your locality.

YOUR ADVERTISING

WHEN you have made up your mind how much you are going to spend in the newspapers apportion that amount among them so that your whole territory will be covered with as little duplication as possible. On "The Winning Girl" it would be well to distribute your appropriation so that a "The Winning Girl" advertisement will appear in the papers you select over a period of several days preceding the showing. There are enough ad-cuts illustrated in the press book to carry you through three days of advertising. It would be profitable for you to use a one-column advertisement two days before showing, a two-column advertisement the day before showing, and the same advertisement or one of three columns on the opening day.

YOUR PUBLICITY

AT the same time that you order your paid advertising take your press book to your editor and ask him to select from its pages those publicity stories that he thinks best for his paper. Don't send him stories picked at random; he's human and naturally would like to select his material, the way you select your pictures. Don't fail to point out to him the fact that the press book contains material to be printed in advance of the picture's showing, material to be printed while the picture is being shown, and reviews to be published immediately after the first showing. Don't overlook this feature of the book yourself, and take full advantage of it.

If you get publicity in a fixed ratio to the amount you spend for advertising you'll probably get better position by allowing the editor to use his own judgment in selecting material; if you are dependent upon his generosity you certainly will get more space by flattering him to the extent of consulting his wishes.

Also, be sure that your editor knows what you have in the way of scene cuts. The surest way to let him know is by showing him the full-size reproductions on pages 2-4-6-8 of this book. He can then select those which he thinks will look best in his paper.

YOUR POSTERS

PART of your plan will, without doubt, take in billboards and posters. There is no need to tell you that these should go up well in advance of the day of showing, properly sniped. One suggestion however, will not be amiss. Before you order paper from the press book take a trip out to your stands and see what kind of company your paper is going to keep. Then consult your press book and select those posters that are in sharp contrast to those that will be around them. By making your paper stand out from that about, you will secure a decided advantage.

DIRECT-BY-MAIL

NOW for your mailing list. The way you handle this depends of course, on local conditions, and we cannot offer anything but general suggestions in the way of amount of postage, quality of stationery, etc. You will, however, find in the press book letters and post cards that, in wording, will appeal to every class. But take this hint: When you mail letters, mail them so that they will arrive on the day of showing, and if there is more than one mail in your town, send your letters so that they will arrive in the mail nearest to the showing that you want the recipients to attend. That is, make your letters timely. Everything that has been said about letters applies with equal force to post cards.

No matter when or how you advertise or what form your advertising may take, advertise according to plan, that plan being carefully thought out to reach every theatre-goer in town, and remember—whether that plan be economical or far-reaching you can find the material to make it successful within the pages of the press book.



EXHIBITOR'S PRESS BOOK

CHARLES KENMORE ULRICH. Editor

PRESS
STORIES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



AD CUTS
and MATS



Valuable Facts Regarding Shirley Mason and Her New Paramount Picture "The Winning Girl"

AMONG the newer Paramount stars, Shirley Mason is one of the best known and most talented. She formerly starred with Ernest Truax, the famous comedian, in "Come on In" and "Goodbye, Bill," both of which Paramount pictures were highly successful. Exhibitors who displayed either or both of these photoplays need not be told that Miss Mason is a drawing card of the best class and that her latest starring vehicle, "The Winning Girl," should, and doubtless will, duplicate the vogue gained by her previous vehicles.

Shirley Mason, Star

SHIRLEY MASON is a dainty screen player whose personal charms are as notable as are her manifold talents as actress. Before becoming a Paramount star she appeared in such stage productions as "The Squaw Man," "The Poor Little Rich Girl," and in such cinema successes as "Cy Whittaker's Ward," "The Seven Deadly Sins," "Celeste of the Ambulance Corps," "The Awakening of Ruth," and others. Miss Mason was born in Brooklyn, N. Y. She is under eighteen years and was privately educated. She is a splendid swimmer, an equestrienne and an accomplished pianist. In "The Winning Girl" she has a role which is ideally suited to her individual style, and it seems certain from pre-views of the picture, that its success will prove most emphatic, and add vastly to her renown as a player of supreme artistry, force and versatility.

George Weston, Author

GEORGE WESTON, author of "The Winning Girl," is a magazine writer of deservedly brilliant reputation. Under the title of "Jem of the Old Rock," it appeared in the Saturday Evening Post, and scored a distinct success. Several of Mr. Weston's magazine stories have been adapted for the screen with happy results, but his latest story doubtless will rank as among

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Latest Releases

Will M. Ritchey, Scenarist

WILL M. RITCHEY, who scenarioized "The Winning Girl," is a scenarist who has done much excellent work. He was editor for several film companies before becoming identified with Paramount and his features and serials have been highly successful. Mr. Ritchey graduated from the ranks of newspaperdom and his experience gained in corralling the elusive item, has been of great value to him in his newer field of activity.

A Beautiful Story

WHEN Major and Mrs. Milligan, after praying for a boy whom they purposed to call James, were presented by Providence with a girl, both were keenly disappointed. They called the new arrival Jamesina, or Jemmy for short, and swallowed their disappointment. Mrs. Milligan dies when Jemmy is an infant and Milligan weds a widow with several children whom Jemmy mothers with rare devotion to duty. The Milligans are in great distress owing to financial difficulties and Jemmy obtains a position in a factory where cloth for airplanes is manufactured.

aviator at home on a furlough, the son of an aristocratic woman of wealth, and both love each other. Mrs. Templeton prevents their engagement, and Stanley returns to France to fight the Huns. Jemmy frustrates the design of a German spy to destroy a lot of cloth with acid and wins a large reward which enables her to pay off the mortgage on the Milligan home and the various debts contracted by her father. Stanley returns from France and just as the armistice is signed, he meets and renews his attentions to Jemmy. Mrs. Templeton's scruples against the match have been removed by Jemmy's gallant conduct and Milligan rejoices that his expected son was a girl when he learns that Jemmy and Stanley are engaged to be married.

Robert G. Vignola, Director

ROBERT G. VIGNOLA, who directed "The Winning Girl," is one of the best known directors in the country. He started his professional career as an actor, but he later drifted into the motion picture field. He has piloted numerous stars to success, and his latest production is said to be one of his most notable achievements.

C. E. Schoenbaum, Photographer

THERE are few film cameramen who are better known than C. Edward Schoenbaum who photographed "The Winning Girl" with highly artistic results. That he is an artist in his line is evidenced by his numerous picture successes.

Fine Supporting Players

MISS MASON is excellently supported in this photoplay, her leading man being Niles Welch, one of the most accomplished of the younger screen actors. Theodore Roberts has a strong role and others in the cast are Edythe Chapman, Helen Dunbar, Harold Goodwin, Lincoln Steadman, Clara Hor-



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← 8703

8703

SHIRLEY MASON *Supported by Niles Welch in 'The Winning Girl'*
A Paramount Picture



8705

If you want to use any of these illustrations in your publicity tell your Exchange to send you "Production Cut # (as indicated by arrows beside cut) as illustrated on page 2 of "The Winning Girl press book." Specify whether you want an electro or a mat.

← 8705

8708 →



8708

SHIRLEY MASON
Supported by Niles Welch in 'The Winning Girl'
A Paramount Picture

SHIRLEY MASON
Supported by Niles Welch in 'The Winning Girl'
A Paramount Picture

THE GREAT WEST CLAIMS SHIRLEY MASON

Dainty Paramount Star Now In California Engaged in Production Work and She Loves Her New Enviroment

THE Great West has claimed Shirley Mason, Paramount star, for an indefinite period, and she is now a star in her first picture, which was produced under the direction of Robert G. Vignola. It is "The Winning Girl," based upon a Saturday Evening Post story, "Jem of the Old Rock," by George Weston. The scenario was prepared by Will M. Ritchey. "The Winning Girl" will be seen at the theatre next and if advance reports are to be credited, it will prove one of the daintiest and most pleasing stories ever translated to the screen.

Shirley Mason is delighted with California and has secured a bungalow in Hollywood, where she and her sister, Viola Dana, and their mother, may reside cozily in purely Western fashion.

Miss Mason paid her first visit to the Lasky studio the other day before starting on her production and was deeply impressed by the magnitude of the plant. Like the little girl she is, she went about examining everything, climbing on the queer old stage coaches and ox carts, playing in sand piles, riding in Sedan chairs and generally enjoying herself like a child on a holiday.

The thing that caught her eye was a tame puma in a cage. That is, it was only so tame that it did not actually have a fit when someone came by so that iron bars were an essential to the safety of the onlooker. But little Miss Mason was delighted:

"Oh," she said, "I just love wild animals—or any other kind. Would he hurt me?" she asked innocently. "He looks so nice and playful."

She was assured that the puma was a bit of chained lightning and she regretfully left him to look at a lean coyote in a pen. The poor beast ran around in circles so fast it made the star dizzy.

"My, but he's nervous," she said excitedly.

She confided the fact that when she lived in New York she used to spend a lot of time at

the Bronx Zoo inspecting the various birds, beast and reptiles there.

"I'd rather ride a horse any day than drive a car," she declared, "but of course, a car is faster."

Miss Mason is a hard working little person and was only too happy to keep at it all the time.

"I haven't a hobby on earth outside of acting," she observed. "I love the work and I love pictures and I can't imagine doing anything else but act."

Her enthusiasm is imparted to everyone about

her and she makes friends so readily that it doesn't take her long to be perfectly at home wherever she is placed.

"The .Winning .Girl," in which Shirley Mason appears as a full-fledged Paramount star, presents the charming young actress in the role of a little mother to a big family of step-sisters and brothers and one real brother. Her parents, Major and Mrs. Milligan, had hoped she would be a boy and had already named the expected arrival James. Then a girl baby came and great was their disappointment. So they called her Jamesina, which was soon shortened to Jemmy.

The mother dies and improvident Major Milligan is like a ship without a rudder. He goes into debt and finally marries a widow with several children. So they struggle along till Jemmy is seventeen and somewhat of a Tomboy. She meets Stanley Templeton, an aviator in the U. S. flying corps, who is on furlough. They get to the engagement stage when Stanley's mother breaks off the match.

The Major tells Jemmy of their predicament and she gets jobs for her brothers and sisters and herself in a textile factory. She catches a spy who is trying to destroy the fabric used for aeroplanes and is rewarded. Thus the debts are paid. Mrs. Templeton, learning of the girl's heroism, consents to the marriage. Then comes the news of the signing of the armistice and all are happy.





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If you want to use this illustration in your publicity tell your Exchange to send you "Production Cut #8702, illustrated on page 4 of 'The Winning Girl' press book." Specify whether you want an electro or a mat.

"There, There ! Never mind, dearie !"
SHIRLEY MASON Supported by Niles Welch in 'The Winning Girl'
A Paramount Picture



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8706

Line Production Cut.



SHIRLEY MASON
Supported by Niles Welch in 'The Winning Girl'
A Paramount Picture



SHIRLEY MASON
Supported by NILES WELCH
in 'The Winning Girl'
A Paramount Picture

Cast and Story of "The Winning Girl"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Shirley Mason's New Photoplay
A Paramount Picture

Shirley Mason, Dainty Paramount Star, Has Superb Photodramatic Vehicle in "The Winning Girl"

*Story is one of Captivating Charm and Provides Beautiful Actress With a Role of
Exceptional Strength and Genuine Heart Appeal*

WHEN a girl was born to Major and Mrs. Milligan instead of a boy, whom they had decided to call James, both were sorely disappointed. They called the baby girl Jamesina, or Jemmy for short. In the course of a few years Mrs. Milligan died, and despite the fact that he has become practically impoverished, Milligan weds a poor widow with three children, and on her seventeenth birthday, Jemmy is recognized as the tomboy mother of the Milligan children.

Jemmy finds some finery in an old trunk belonging to her dead mother, and after donning the clothes, surprises her father by her startling resemblance to her mother and his deceased wife. He conceives the idea that he might utilize this resemblance to his own advantage some day, but Jemmy fails to appreciate the idea. One day, while protecting a stepsister from one of the boys, she meets Stanley Templeton, the only son of a wealthy widow and himself a United States aviator on furlough. It is a case of love at first sight.

Milligan smiles approvingly on the prospective match, but just as Jemmy and Templeton have reached the engagement stage, Mrs. Templeton vetoes the proposition in toto. Templeton urges Jemmy to marry him despite his mother's op-

"THE WINNING GIRL"

The Cast

Jemmy Milligan...	Shirley Mason
Major Milligan, her Father	Theodore Roberts
Jack Milligan...	Harold Goodwin
Percy Milligan...	Lincoln Steadman
Vivian Milligan...	Clara Horton
Gwendolyn Milligan	Jeanne Calhoun
Second Mrs. Milligan	Edythe Chapman
Stanley Templeton, an Aviator	Niles Welch
Mrs. Templeton, his Mother	Helen Dunbar

position, but she declines to do this. Templeton returns to France and on the day of his departure Jemmy realizes that the financial difficulties in which her father is involved, imposes new burdens upon her. Milligan confides to Jemmy that he owes every store in town and that there is a mortgage of \$2,000 on the family home which will shortly fall due.

Jemmy accepts a position in a textile factory where cloth for airplanes is manufactured and presently her sisters and brothers are installed in the same place. Milligan protests in vain at this humiliation, but as the weeks pass and money pours into the family exchequer, his protests are discon-

tinued. One day Jemmy catches a German spy as he attempts to destroy a quantity of cloth with acid and she is given a large reward. The incident attains wide publicity and Mrs. Templeton now regrets that she prevented her son from marrying so patriotic a young woman. With the reward gained by Jemmy and the combined salaries of the Milligans, the mortgage is lifted and every debt of the Milligans discharged.

Jemmy mourns secretly because she has not heard from her sweetheart for several months and she is convinced that he has forgotten her, when one day the superintendent of the factory sends her home. She wonders if she has been discharged, but there, seated in a roadster, is Templeton himself. He tells her that his mother has praised Jemmy for her pluck and manifold good qualities. They are exchanging confidences when news comes that the armistice has been signed and the war is over! Templeton will not have to return to France and face death again.

When Milligan realizes what a jewel Jemmy has been, he has reason to congratulate himself that she and not a son was his first born. Both he and Mrs. Templeton warmly approve of the engagement of Jemmy and Templeton which now is announced.

If you don't like the lettering on these illustrations your printer can saw it off and substitute yours in type.



"Now, Fatty! Hand over!"

8701

SHIRLEY MASON *Supported by Niles Welch in "The Winning Girl"*
A Paramount Picture



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8707

SHIRLEY MASON
Supported by Niles Welch in "The Winning Girl"
A Paramount Picture

PROGRAMME PARAGRAPHS

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Paramount and Arctcraft Pictures

NILES WELCH is one of the numerous rising actors of the screen who have come forth from the shadow of some alma mater to face the lens. From campus to camera, in fact, is a not infrequent transition nowadays. Where once college bred men seemed to gravitate quite naturally to the stage, it is the screen that now lures them and they find that the grace, athletic prowess, and educational development resulting from a collegian's training invariably stand them in good stead.

Mr. Welch, who is Shirley Mason's leading man in "The Winning Girl," is one to whom it is bringing much aid. Columbia College, New York, was his alma mater and there he excelled in his studies as well as in athletic and student dramatics. Today, in his film work, if he is called upon for a role that requires the polish of the drawing room, the athletics that are part and parcel of most college men's training, or something that demands a knowledge of literature or the classic arts, he finds that he is never at sea.

Mr. Welch will soon be seen here with Shirley Mason in "The Winning Girl," her first real starring vehicle.

* * *

Shirley Mason, who will soon be seen here in "The Winning Girl," has won the hearts of film patrons the country over by reason of her daintiness and vivacity. She has a long record in filmdom despite her youth, her most recent work having been evidenced in the John Emerson-Anita Loos production, "Come On In." Oddly enough, at the age of four, she created the part of Little Hal in "The Squaw Man" on the legitimate stage. This famous play has just been reproduced on the screen by C. B. De Mille for Arctcraft.

After a considerable time on the speaking stage, Miss Mason entered the films. Her last and greatest stage success was "The Poor

Little Rich Girl." Miss Mason worked with various film organizations with signal success. She is in the five foot class and weighs 94 pounds, has gray eyes and brown hair and her greatest hobby is the piano. She is also an accomplished rider and swimmer.

* * *

Robert G. Vignola has been directing Ethel Clayton in "Vicky Van," which he completed recently. He also directed Vivian Martin and numerous other Paramount stars of note. Full details of the new picture will soon be forthcoming.

* * *

The gossips of the screen world had an opportunity for a lot of buzzing recently when Cecil B. De Mille arrived in California from the East, accompanied by his brother, William C., and Edgar Selwyn of the firm of Selwyn Company, theatrical producers. When called upon to explain the incident, Mr. DeMille admitted that he had kidnapped Mr. Selwyn, dragged him, figuratively speaking, by the hair of the head from his cool flat in New York to the sun of the Southland.

"When I was East," explained Mr. De Mille, "Mr. Selwyn told me the plot of a play he was writing for the stage, and I said, 'Edgar, you are wrong—you are not writing that play for the stage—you are writing it for me, and I am going to produce it for Arctcraft very shortly'—and after a little more conversation, Mr. Selwyn agreed that he was *not* writing it for the stage, he *was* writing it for me. So we both came West to work on it and we had a fine time writing the scenario on the train."

While in the East, Mr. De Mille purchased two or three scenarios which will be produced shortly.

* * *

Ethel Clayton will soon appear with the Saturday Evening Post story, "Pettigrew's Girl." The

company which she used in her picture recently gave her a banquet and presented her and her leading man, Monte Blue, with a huge cake, with "Pettigrew's Girl" written on the top in the frosting. Before returning to the studio a cake-eating party was held and the organization turned out in force.

* * *

"The Silver King," fifth of the Paramount Arctcraft Specials to be released this season and the vehicle in which William Faversham, the noted English actor and producer, makes his reappearance upon the screen, is declared to be an ideal photoplay in that it includes practically every element that goes to make up a great motion picture. Suspense, adventure, romance, thrills, western action, and mystery are some of the elements to be found in the screen adaptation of the world-famous play by Henry Arthur Jones, which has held the stage for many years. It provides the eminent star with a splendid role.

* * *

Some of the joys of riding on the McAdoo railroads are depicted in Fatty Arbuckle's new comedy, "The Pullman Porter," which the portly comedian has just finished. Winifred Westover, a talented ingenue who has been starred in a number of Fine Arts Pictures, plays opposite Fatty in this new picture, which is said to be a radical departure from other comedies in which the great laughmaker has appeared.

* * *

The galaxy of Thomas H. Ince stars are appearing upon the screen in some of the strongest and most entertaining stories in which these popular players have ever appeared. William S. Hart is seen in "Breed of Men," an Arctcraft picture; Dorothy Dalton in "Hard Boiled"; Enid Bennett, "Happy, Though Married," and Charles Ray, "The Sheriff's Son," all three Paramount pictures.

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← 8700



SHIRLEY MASON Supported by Niles Welch in "The Winning Girl"
A Paramount Picture



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← 8704

"Papa, I - he - we - er -"

8704

SHIRLEY MASON Supported by Niles Welch in "The Winning Girl"
A Paramount Picture



SHE was an easy-going sort of girl—until **HE** was in danger. Then she became a veritable tigress.

She's tiny in stature, but she's full of "whizz, bang, punch"!

That one moment when she corners the "human snake"—that'll satisfy your desire for thrills for a week of Sundays. Now!

Jesse L. Lasky Presents

SHIRLEY MASON

Supported by

Niles Welch

in

"The Winning Girl"

A Paramount Picture

By George Weston

Scenario by Will M. Ritchey

Directed by Robert G. Vignola

On The Same Bill

"RIP & STITCH, TAILORS"

Paramount-Mack Sennett Comedy

STRAND

Broadway at Main Street

**STRAND
THEATRE**



Jesse L. Lasky presents

**SHIRLEY
MASON**

Supported by

Niles Welch

"The Winning Girl"

A Paramount Picture

By George Weston

WINNING "Stanley" was one thing. Winning his haughty, aristocratic old mother was another.

She did it, all right, though! How? Elope? Talk her around to it? Nope! Spunk! Lots and lots o' spunk! Come on down to see.

EXTRA SPECIAL

MR. & MRS.

SYDNEY DREW

in

**"ROMANCE
and RINGS"**

Paramount-Drew Comedy

**This Girl
Has Spunk!**

NO
SMOKING



Jesse L. Lasky Presents

SHIRLEY MASON

Supported by

Niles Welch

in

"The Winning Girl"

A Paramount Picture

By George Weston

Scenario by Will M. Ritchey

Directed by Robert G. Vignola

IT was bad enough that this human reptile had endangered the lives of many people, but with her SWEETHEART endangered!

Oh, yes! A woman can fight when she is thoroughly aroused! And what can arouse a woman so thoroughly as—— What?

You ought to see this little tigress "get busy" and "start things."

Extra Special

"Fatty" Arbuckle in "Love"

A Paramount-Arbuckle Comedy

Thursday, Friday, Saturday and Sunday

RIVOLI

Monument Square

Advance Press Stories on "The Winning Girl"

For Use of Exhibitors in Their House Organs or for General Publicity in the
Exploitation of Shirley Mason's New Photoplay
A Paramount Picture

SHIRLEY MASON'S "THE WINNING GIRL" DRAMATIC PICTURE

Paramount Star Has Unusually
Powerful Role in New
Photoplay

THE feat of catching a spy single handed is one of the thrills of "The Winning Girl," Shirley Mason's new Paramount picture which will be shown at the Theatre next The episode happens in a textile factory where fabric is made for aeroplanes. Miss Mason in the role of Jemmy Milligan, a girl who is working in the factory, finds the spy pouring acid on the cloth and grapples with him. She gets him twisted up in the rolls of cloth and he is taken prisoner. Jemmy gets the reward, but a greater one comes when the mother of a young aviator who has won the heart of the girl, finally gives her consent to their marriage.

The story is by George Weston. Will M. Ritchey prepared the scenario and Robert G. Vignola directed the film. Niles Welch is leading man. Theodore Roberts has an excellent part. The others in the cast are all notable players.

Thrilling Photoplay

SHIRLEY MASON'S new Paramount photoplay, "The Winning Girl," based upon George Weston's story of "Jem of the Old Rock," which will be displayed at the theatre next, is a thrilling picture. The heroine is a brave girl who while working in a government factory, frustrates Hun spy plots in a novel manner. When the armistice is signed, love comes to her in a captivating way. Niles Welch plays opposite to Miss Mason, the result being an evenly balanced performance.

THEODORE ROBERTS ONE OF THE ABLEST ACTORS IN COUNTRY

Has Excellent Part in Support
of Shirley Mason in "The
Winning Girl"

THEODORE ROBERTS, who appears in "The Winning Girl," Shirley Mason's new Paramount picture which will be shown at the theatre next is undoubtedly one of the screen's most famous character actors. In this picture he has the role of a pompous but improvident old major. He has done many remarkable portrayals in his long career and recently he appeared as Canby in "Arizona." He is also seen as Big Bill in C. B. de Mille's new version of "The Squaw Man."

Theodore Roberts began his theatrical career at an early age and did many splendid things on the legitimate stage. Later he became affiliated with Paramount and Artcraft pictures and he was cast in many important roles. In every case by his artistry and natural ability he has given to the screen many life-like portraits.

Strongly Supported

SHIRLEY MASON is supported by a wonderfully fine cast in her new Paramount picture, "The Winning Girl," which will be shown at the theatre next The leading man is Niles Welch, one of the most accomplished and talented of the younger actors for the screen. Theodore Roberts has a strong character role. Edythe Chapman, Helen Dunbar, Harold Goodwin, Lincoln Steadman, Clara Horton, and Jeanne Calhoun complete the roster of players.

SHIRLEY MASON AND NILES WELCH ARE IN "THE WINNING GIRL"

Paramount Star, Supported by
Capable Players in Notable
Photoplay

LITTLE Shirley Mason, who has formerly co-starred in Paramount pictures with Ernest Truex, and who is now starring in "The Winning Girl," a Paramount picture, will be seen with Niles Welch in that production at the theatre next

Miss Mason is one of the daintiest of screen players, with both talent and beauty of high order, and has a notable record for legitimate stage work in "The Squaw Man," "The Poor Little Rich Girl" and in many other well known and successful motion pictures.

She is in the five foot class, but when in short dresses, which she wears in many scenes of the new picture, looks even smaller. Miss Mason was born in Brooklyn, N. Y., and privately educated. She made her stage debut when she was four years old, with William Faversham, as Little Hal in "The Squaw Man." She is a splendid swimmer and equestrienne and an accomplished pianist.

Undoubtedly her new Paramount picture will prove a most delightful attraction. It was directed by Robert G. Vignola.

Author and Scenarist

THE original story of "The Winning Girl" was written by George Weston and published in the Saturday Evening Post. The scenario was prepared by Will M. Ritchey. Mr. Weston is known for numerous pleasing stories while the work of Mr. Ritchey is well known. Shirley Mason is the star of this Paramount picture, which will be shown at the theatre next Mr. Ritchey is an able scenario writer and has been successful both in feature plays and serials. He is, incidentally, a former newspaper man.

**SHIRLEY MASON IN
FINE NEW PICTURE**

**"The Winning Girl" Splendid
Vehicle for Star**

PETITE, pretty and talented, Shirley Mason will appear at the theatre next in "The Winning Girl," her first California-made Paramount picture, the story by George Weston, from a scenario by Will M. Ritchey. Miss Mason has won the hearts of all playgoers by her wonderfully convincing work on stage and screen and in this production she is said to have a delightful starring vehicle.

The story itself, which appeared first in The Saturday Evening Post, is one of those human interest tales that win by their very naturalness; while the comedy characterizations and incidents with which it is garnished, are excellent.

Niles Welch, one of the best known young actors of the screen world, appears in support of the tiny star. He is a manly, handsome and artistic player. The other members of the cast are all well chosen. Among them appears the name of Theodore Roberts, whose work in Paramount and Arcraft pictures is well known. Robert G. Vignola was the director.

Scenes That Thrill

SCENES that thrill because of their dramatic power, are features of "The Winning Girl," the admirable Paramount photoplay in which Shirley Mason, the dainty little star, is appearing with Niles Welch at the theatre this week. The picture, directed by Robert G. Vignola, is a picturization of George Weston's story of "Jem of the Old Rock," which was published in the Saturday Evening Post. There is not a dull moment in the production.

**ROBERT G. VIGNOLA
AN ABLE DIRECTOR**

**"The Winning Girl" Excellent
Sample of His Work**

ROBERT G. VIGNOLA, who directed Shirley Mason's new Paramount picture, "The Winning Girl," is one of the most skillful of directors, as his many successful Paramount offerings will bear witness. Mr. Vignola started life as an actor but was almost forced into the directorial end of the screen world. He made a record in the early Kalem days and then went to the Famous Players-Lasky Corporation. He is proud of the fact that he has only worked for these two companies and that he has never had to seek a job after his first two seasons on the stage.

"The Winning Girl," which will be seen next at the theatre, is a good example of his ability to handle comedy as well as drama.

Welch's Alma Maters

COLUMBIA and Yale were both in a sense the alma maters of Niles Welch, who appears as leading man in support of Shirley Mason, in her new Paramount picture, "The Winning Girl," at the theatre this week. Mr. Welch is an actor with everything in his favor, youth, good looks and ability. He is skilled in sports, a student of the dramatic art, an expert at the delineation of youthful characters and withal he possesses a personality that is magnetic and forceful. His work in this picture is perfect in every respect. The support generally, including Theodore Roberts, is most praiseworthy.

**BOY EXPECTED, BAH!
GIRL BABE ARRIVED!**

**But She Proved a Winner as
Shirley Mason Proves**

MAJOR MILLIGAN suffered a severe disappointment when his wife presented him with a girl instead of a boy, for he had planned on a son to bear his proud name. So they named her Jamesina instead of James, and this was soon shortened to Jemmy. But she proved invaluable, finally saved the family from ruin, caught a spy in the textile works and married a young and wealthy aviator. Such is the plot, in a nutshell, of Shirley Mason's new Paramount picture, "The Winning Girl," which will be seen at the theatre next It is declared to be the most entertaining picture in which Miss Mason ever has been seen. Her portrayal of the role of Jemmy Milligan, a girl who works in a factory and does her bit for her country, is one of great dramatic strength and highly enjoyable. Niles Welch is her leading man and the support throughout is of the best.

Strong Photoplay

SHIRLEY MASON'S new photoplay, "The Winning Girl," is attracting large audiences to the theatre this week and it is in every respect a strong photoplay. There is much enjoyable comedy and the character portrayals by Miss Mason, Niles Welch and Theodore Roberts are most artistic. The scenes in the textile factory where the heroine does her bit for her country in a startling way, are extremely realistic. The story was written by George Weston, the scenario by Will M. Ritchey, and Robert G. Vignola was the director.

MR. EXHIBITOR: HERE'S AN OPPORTUNITY TO GET EXTRA PUBLICITY!

Below is proof of a story-mat which we believe your town newspapers that use mat material will gladly print. **THE MAT COSTS YOU NOTHING!**

Get it from your exchange and send it to the photoplay editors of your newspapers.

*Portrait of a Shirley Mason Fan
Looking Very Happy; They All Do*



NEARLY everybody who has seen the lady who is five feet and no one-hundredths inches tall on the screen is a Shirley Mason fan, but here is a close-up of one she is particularly proud of. She is a collector of fans, by the way, and has a rare collection, including one said to have belonged to Madame Pompadour of France. Miss Mason's next Paramount picture is called "The Winning Girl," and, although we haven't seen it yet, we know she plays the title role. She wins with us, anyhow.

This will provide excellent advance publicity for both attraction and star booked for presentation at your theatre.

SEND THIS MAT TO YOUR NEWSPAPER TO-DAY! IT IS FREE!

MAIL CAMPAIGN

Letter Suggested for the Exploitation of "The Winning Girl"

Paramount  Theatre

200 MAINE AVE.
EDGEWOOD ILL.
TEL. EDGEWOOD 5291

Dear Mr. Burke:

If you had made up your mind in advance that your first-born child was going to be a boy—in fact, you had already named him James—and if, when the great event came off, the baby turned out to be a girl—WOULDN'T IT MAKE YOU MAD?

The baby created an awful lot of bother, too. Its name had to be changed from James to Jamesina, and then that was shortened to "Jemmy."

She turned out to be a regular fellow, though. After her mother died, she took over managing the financial affairs of the Milligan family. And when she was all through the Major—he was her father, you know, and one of his ancestors had signed the Declaration—rose up, looked her over and said, "Thank God, she was a girl."

Which is a sketchy outline of the Paramount Picture, "The Winning Girl," which shows here next And little SHIRLEY MASON is the star!

You'll like this, we know.

Cordially yours,

Manager

If Letter will not serve, use one of the Post Cards on opposite page.

MAIL CAMPAIGN

Post Cards suggested for the Exploitation of "The Winning Girl"

ADVANCE

POST
CARD

No. 1

TO BE SENT
9 DAYS BEFORE
SHOWING

DATE _____

Dear Mr. Burke:

If you had made up your mind in advance that your first-born was going to be a boy—and had even gone so far as to name him James—and she turned out a girl after all—WOULDN'T IT MAKE YOU MAD?

But Jamesina—as they had to call her—showed them that even a girl can be a regular fellow. And when she's all through, the Major said, "Thank God, she's a girl."

You'll know why when you see SHIRLEY MASON in "The Winning Girl," a Paramount. Here....
Cordially yours,

Manager _____

ADVANCE

POST
CARD

No. 2

TO BE SENT
6 DAYS BEFORE
SHOWING

DATE _____

Dear Mr. Burke:

SHIRLEY MASON will play here in her Paramount picture, "The Winning Girl," beginning next

It's all about a girl whose parents wanted her to be a boy. But she showed them that even a girl can be a regular fellow. Don't miss it!

Cordially yours,

Manager _____

ADVANCE

POST
CARD

No. 3

TO BE SENT TO
ARRIVE ON DATE
OF SHOWING

DATE _____

Dear Mr. Burke:

SHIRLEY MASON comes here to-day in the first of her new series of Paramount pictures. This is a screen event and we know that you who have seen her in "Come On In" and her other pictures will want to see her in "The Winning Girl."

Cordially yours,

Manager _____

Exhibitors will be wise to mail at least one of these Postals to their patrons

EXHIBITOR'S ACCESSORIES

FOR THE EXPLOITATION OF
"THE WINNING GIRL"

A Paramount Picture

OBTAINABLE
AT YOUR EXCHANGE

Paper

Two One-sheets
Two Three-sheets
One Six-sheets
Rotogravure, one-sheet

Photos

8 8x10 black and white
8 11x14 sepia
1 22x28 sepia
8x10 photos of star

Cuts and Mats on Production

Five one-column
Three two-column
Two three-column

Stock Cuts and Mats of Star

Five one-column
Three two-column
Two three-column

Series of Advertising Layouts:

Mats

Slides

Music Cues

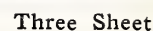
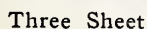
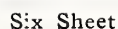
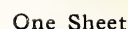


FOR UP-TO-DATE EXPLOITATION IDEAS

WRITE TO THE
Department of Advertising and Publicity, Famous Players-Lasky Corporation
485 FIFTH AVENUE, NEW YORK

Always Obtainable at your Exchange

Always Obtainable at your Exchange



COVER YOUR TOWN WITH THIS PAPER AND YOU WILL FILL EVERY SEAT AT EVERY PERFORMANCE

Two-Reel Comedies To Make Your Program 100% Efficient

Paramount-Mack Sennett Comedies

A Bedroom Blunder	Battle Royal
Roping Her Romeo	Love Loops The Loop
A Pullman Bride	Two Tough Tenderfeet
Are Waitresses Safe?	Her Screen Idol
An International Sneak	Ladies First
That Night	Her Blighted Love
Taming Target Center	She Loved Him Plenty
The Kitchen Lady	The Summer Girls
His Hidden Purpose	His Wife's Friend
Watch Your Neighbor	Sleuths
It Pays To Exercise	Beware Of Boarders
Sheriff Nell's Tussle	Whose Little Wife Are You?
Those Athletic Girls	Her First Mistake
Friend Husband	Hide & Seek, Detectives
Saucy Madeline	The Village Chestnut
His Smothered Love	Cupid's Day Off

Paramount-Arbuckle Comedies

The Butcher Boy	Out West
A Reckless Romeo	The Bell Boy
The Rough House	Moonshine
His Wedding Night	Good Night, Nurse
Oh, Doctor!	The Cook
Fatty In Coney Island	The Sheriff
A Country Hero	Camping Out
	Love

Paramount-Drew Comedies

Romance And Rings	Once A Mason
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Paramount-Flagg Comedies

Hick Manhattan	Perfectly Fiendish Flanagan, Or The
Romance And Brass Tacks	Hart Of The Dreadful West
Tell That To The Marines	Impropaganda
Independence B'Gosh	One Every Minute

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Department of Film

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